

JULY 12, 1952

MOTION PICTURE HERALD

*COMPO Tax Committee
Oils Up Machinery for
All-Out Repeal Fight*

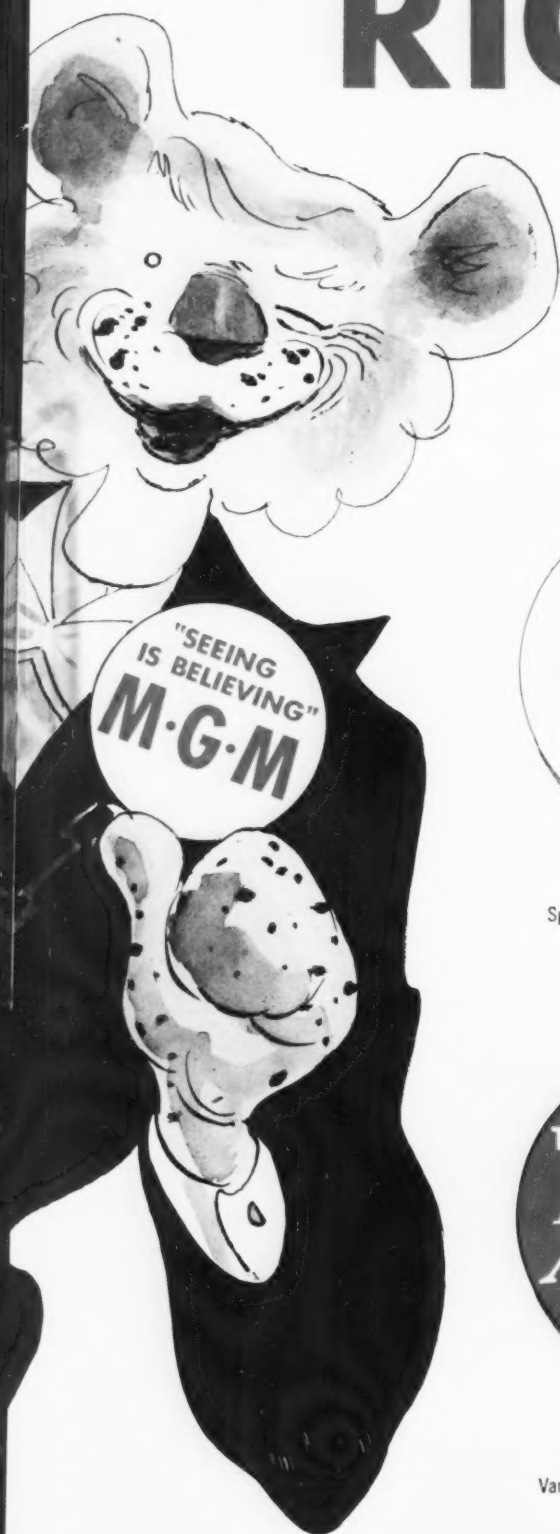
IN PRODUCT DIGEST:

THE SHORT SUBJECTS
CHART AND REVIEWS

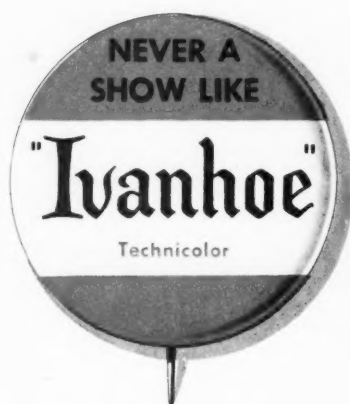
REVIEWS (In Product Digest): THE BIG SKY, THE MERRY WIDOW, FEARLESS FAGAN, THE DUEL
AT SILVER CREEK, DESERT PURSUIT, SECRET FLIGHT

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$3.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1952 by Quigley Publishing Company, Inc.

RIGHT ON



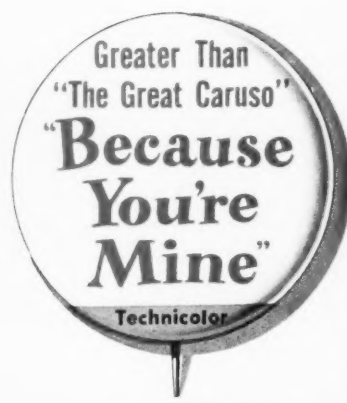
Spencer Tracy, Katharine Hepburn,
Aldo Ray, William Ching



Robert Taylor, Elizabeth Taylor,
Joan Fontaine, George Sanders,
Emlyn Williams



Spencer Tracy, Gene Tierney,
Van Johnson, Leo Genn, Dawn Addams,
Lloyd Bridges



Mario Lanza, Doretta Morrow,
James Whitmore

THE BUTTON!

Vote M-G-M, the
ticket that sells
the tickets!



Kathryn Grayson, Red Skelton,
Howard Keel, Marge and Gower Champion
Ann Miller, Zsa Zsa Gabor, Kurt Kasznar



Janet Leigh, Carleton Carpenter,
Keenan Wynn, Fearless Fagan (Himself)



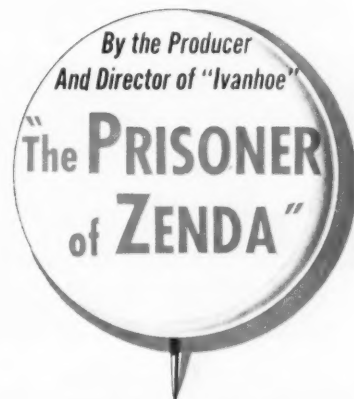
Lana Turner, Fernando Lamas, Una Merkel,
Richard Haydn, Thomas Gomez



Lana Turner, Kirk Douglas, Walter Pidgeon,
Dick Powell, Barry Sullivan,
Gloria Grahame, Gilbert Roland,
Leo G. Carroll, Vanessa Brown



Esther Williams, Victor Mature, Walter
Pidgeon, David Brian, Donna Corcoran



Stewart Granger, Deborah Kerr,
Louis Calhern, Jane Greer,
Lewis Stone, Robert Douglas
and James Mason as Rupert of Hentzau

**"Just what the
doctor
ordered
to hypo the
B.O.!"**

**"From beginning to end,
from the first song-and-
dance number to the
romantic finish, the picture
spells entertainment with
a capital E!"**

M. P. HERALD

**"Bolger runs riot!
Should knock the
customers silly and
make the exhibitor
exceedingly
thankful!"**

FILM DAILY

**"Just about the most
perfect musical to come
the exhibitor's way in years!
There is everything right
about this picture and nothing
wrong. Has everything to line
'em up at the box office and
be a terrific moneymaker
everywhere!"**

SHOWMEN'S TRADE REVIEW

Everybody's a Fan for

RAY BOLGER in **Whe**

AS THE SUPER-SMASH 2nd WEEK TOPS SMASH

WITH

ALLYN McLERIE

SCREEN PLAY BY

JOHN MONKS, JR.

DIRECTED BY

DAVID BUTLER

Dance and Production Numbers Staged by MICHAEL KIDD

**"An exceptionally strong
contender at the box office.
Lavish and hilarious and
will give great
delight to millions!"**

HOLLYWOOD REPORTER

**"All the gay abandon
and sweep that it
had on the stage!
Delightful!"**

N. Y. TIMES

"Go to see it and have fun!"

N. Y. POST

**"Top-notch! Bolger will
have audiences singing with
him wherever the picture is
shown!"**

N. Y. DAILY NEWS

**"It's perfect! Ray Bolger
is the greatest comedy
dancer of this era!"**

N. Y. MIRROR

**"Overwhelmingly mirthful!
Bolger's greatest triumph!"**

N. Y. WORLD-TELEGRAM-SUN

**"Bolger's as wonderful on
the screen as on the stage!"**

N. Y. JOURNAL-AMERICAN

**"This will be cheering
news to the multitudes!"**

M. P. DAILY

**"A song-loaded, comedy-
crammed package of
entertainment! Top box office!"**

INDEPENDENT FILM JOURNAL

**"Should prove to be
Warner's big money-maker
of the year!"**

VARIETY

COLOR BY **TECHNICOLOR**

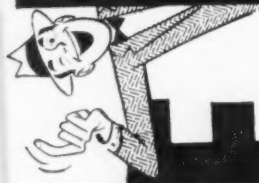
WARNER BROS.

Are's Charley?"

1st WEEK AT RADIO CITY MUSIC HALL!



BOXOFFICE LURE!



JEAN PETERS • JEFFREY HUNTER • CONSTANCE SMITH

LURE OF THE WILDERNESS

COLOR BY TECHNICOLOR



20th
CENTURY-FOX

WITH WALTER BRENNAN TOM JACKSON
PRODUCED BY JACKSON
DIRECTED BY NEGULESOU
CASTING BY LOUIS LANTZ

There's No Business Like 20th Century-Fox Business!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 188, No. 2

July 12, 1952



Licensing Threat

IN a maneuver similar to a politician's trial balloon" the State of New York is testing industry response to the idea of a licensing system for theatres. Such a licensing system presumably would have the dual purpose of regulating theatres, including program content, and also would be used as a source of raising funds.

Dr. Charles A. Brind, Jr., counsel to the New York State Education Department and to the Board of Regents, chose the occasion of his recent talk to the Motion Picture Council of Washington, D. C. to suggest that theatres should be licensed if the existing New York film censorship law ultimately be repealed.

Under Dr. Brind's licensing plan films would be "voluntarily" submitted to a censor board functioning much as the one does now in New York State. Theatres that showed only approved films would encounter no difficulties from the licensing authorities. The implication is that theatres which showed "unapproved" films might have difficulty in getting or in keeping a license.

Let it be understood now by Dr. Brind and those for whom he spoke within and without the Government of the State of New York that the industry will in justice resist with all resources at its command any attempt to discriminate against theatres by requiring them to obtain exhibition licenses. This is true whether such a proposal be intended to control screen content, raise funds or both. Motion picture exhibitors are purveyors at retail of an essential commodity—low-cost mass entertainment. They do business every day, year after year on Main Street and are entitled to be treated equally with other merchants and tradespeople.

OUT of the Supreme Court decisions in "The Miracle" and "Pinky" cases has sprung a certain amount of confusion. Dr. Brind's proposal of licensing theatres certainly has done nothing to help the situation. One of the problems existing now in the area of public relations is that some parts of the public—perhaps including the New York Department of Education and Board of Regents—have interpreted some industry comments on the Supreme Court decisions as signs that Hollywood plans to throw all restraints to the winds and follow the worst aspects of certain European films in sordidness and glorification of immorality.

Nothing could be more untrue. The responsible leaders of the industry be they in Hollywood, New York or in thousands of big and little towns throughout the country, realize that the American motion picture must be dedicated to decent entertainment. The audience of Hollywood's product at home and abroad is a vast and largely unsophisticated one. The industry knows that the mission of its product is to divert and entertain and not to be a threat to moral standards.

No matter what the Supreme Court finally may decide with respect to the constitutionality of all film censorship, neither the industry nor the exhibitor may sponsor with impunity films that promote immorality or breaches of the peace. Sanctions lie in both law and

public opinion. If the freedom from "the prior restraint" of advance official censorship is granted the industry, there still remains the obligation to conduct the business within proper bounds. The Supreme Court can not make blameless or free from prosecution exhibition of improper shows.

The correct solution to any problem in this connection that may arise in the future in New York or elsewhere is not to be found in licensing of theatres. American producers years ago voluntarily recognized their obligations and have been guided by the Production Code. Exhibitors who show pictures made in this country or abroad that do not conform to the generally accepted standards of morality outlined in the Production Code run grave risks of making future trouble for themselves, their exhibition colleagues and the whole industry. The New York "trial balloon" of a theatre licensing system is one such trouble.

■ ■ ■

What Price Middleman

A STORY in the *New York Times* of July 6, reported from Hollywood by Mr. Thomas M. Pryor, pinpoints a condition which long has been needlessly inflating production costs.

Names in this story are not important to the moral to be drawn. But the "principle" is very important.

A story property which was in the public domain and free to be used by anyone was registered by one of the major studios. This studio decided not to produce it and eventually sold it, with a script, to another major studio. The price was \$100,000 and the deal was maneuvered by an agency which collected \$10,000 for its trouble. Later the second studio sold the story to a third studio. The price was still \$100,000 and on the second turn the agency again got \$10,000.

If the record is of any guidance in this particular case it is undoubtedly true that the agency in the first place manipulated the story into the \$100,000 classification. The price paid to the first studio seems quite handsome for a story which was in the public domain and merely registered by the first studio in the existing arrangements for cooperative protection all around. And the agency got \$10,000. With the \$100,000 price established in the first deal it carried through in the second deal and the agency got another \$10,000.

With all of the versatile and competent people regularly employed in the various studios why don't the studios deal directly with each other? Why in such a case is an expensive middleman required—especially when he works on a commission basis and it is his obvious purpose to smoke up prices in all directions without regard to negative costs!

■ ■ ■

Q Quote of the Week: "America wants to laugh. Let Hollywood do its part in making it laugh."—from a bulletin of the Allied Associated Theatre Owners of Indiana.

Letters to the Herald

Too Much Publicity

TO THE EDITOR:

Granted that I live in a small community—let's admit that peoples and groups referred to in your Institute study on Communism in the industry exist largely in larger cities—to my notion the greatest effort on the part of our industry should be to stop the unnecessary publicity attached to the subject at hand. Movie-goers are interested in entertainment. The personalities involved and their daily lives and political views do not hold much place in the minds of the people in general—only to those actively engaged pro and con in publicity capitalizing their interest in Communism. Are not a large percentage of these self-publicity seekers?

The unsavory publicity given the writers, etc., in Hollywood does not have anything like the impact on our patrons that some attribute. The mere signing of a standard "loyalty" document would have as much questionable effect in causing the wonder as to why such a signing should be necessary.

Our industry is far beyond many groups in its membership of the persons in question—and surely no one refrains from buying a certain kind of automobile because of reading this sort of thing about people in the automotive industry. Our efforts might well be directed toward eliminating and ignoring as much as may be possible the adverse "press" on the whole matter.

The motion picture industry speaks and shows its Americanism clearly and strongly from our screens.—HENRY REEVE, President, Texas Theatre Owners, Menard, Texas.

Something Good

TO THE EDITOR:

One way to handle the problem of Communism in the industry would be to never mention Communism to our patrons. We should start selling the citizens on how good our pictures are and we should never mention to an outsider that pictures are bad. Always pick out something good in a picture, and when they start telling us how bad a picture is bring out the good part that you have seen. We all have been too quick to agree that a picture is bad, and that television is killing the theatre business.

It is time for all exhibitors to start praising the theatre business to their patrons. It is seldom that you can walk up to a theatre manager as a stranger, and ask him how business is that he will not start telling you

A considerable volume of comment has come to the HERALD in connection with the report in the issue of July 5 of the Institute of Industry Opinion, on the subject of Communism and its effect on the industry. On this page are typical and significant letters pertaining to that situation.

about the bad product Hollywood is producing, that television is going to destroy the business, etc.

Again I say we must tell our patrons what great entertainment there is in the product that now is being given us by Hollywood.—T. F. EVANS, Clinton, Iowa.

A Sound Program

TO THE EDITOR:

The studios are now engaged in a sound program by which persons who have in some past period been innocently involved in Communist fronts can explain such participation so that their past record no longer need plague them. Included in this program also is a policy on the part of the studios to not use people whose records indicate that they are currently involved in any way in Communist Party activities. This, in my judgment, is a sound program and once the public recognizes that the industry is dealing effectively with the problem, I feel confident that criticism will turn to praise. The real trouble in Hollywood is that those in high authority have so long delayed dealing objectively with this problem. However, they are dealing with it now and I think the bulk of the problem is behind us.—ROY M. BREWER, Los Angeles, Calif.

Do It Quietly

TO THE EDITOR:

I think too much publicity has been given to the problem of Communism in Hollywood. While the film industry should be careful not to harbor Communists and certainly not to let any of their creed get into any pictures, I still think this screening of employees could be done thoroughly but quietly and without publicity. Right now it begins to resemble a witch-hunt—with adverse publicity for the whole industry.—G. R. MILLER, Weyward, Sask., Canada.

Tell Our Story

TO THE EDITOR:

All the furor over Reds leads the general public to believe that Hollywood is a veritable nest of Communism, whereas the percentage is probably no higher than in any other part of America.

I believe that we should lay off Red publicity entirely, and instead, play up the patriotic actions of film people. The entertainment troupes to Korea are not properly publicized; the activities of such Hollywood players as George Murphy, Ronald Reagan, Eddie Cantor, Bob Hope and a few more do not receive the publicity they deserve.

The activities of the theatres in the various drives is never told the public. I would like to see the entire industry sponsor a weekly radio and TV show, such as the Railroad Hour, or the Light and Power Co. programs. There we could get our messages across to millions of people, every week. And we have the talent and know-how to really put on a whopper of a show.—EDDIE MANSFIELD, Kansas City, Mo.

Trailer Campaign

TO THE EDITOR:

Why can't uniform trailers be made for use in theatres with copy to offset the adverse criticism on Communism caused by widely publicized newspaper stories? They should be type trailers and not a short. By using the screens of all theatres in this manner, we can quickly defeat anything such newspaper stories may cause.—GEORGE J. RIESTER, Shamokin, Pa.

Adverse Effect

TO THE EDITOR:

While we have had no violent protests, we have occasional personal comment from various individuals who really feel that Hollywood is composed of many who are trying to propagandize the movies, and they resent it.

The publicity has certainly had an adverse effect on the industry as a whole. It seems to me that most of the publicity recently coming out of Hollywood has been harmful to theatre attendance. Our masses of people who love and patronize movies are church-going people (families) mostly. They admire and patronize the stars whose lives are built on high ideals. They naturally resent Communism and anything else not in the American tradition.—A. F. SAMS, JR., Statesville, North Carolina.

MOTION PICTURE HERALD

July 12, 1952

ON THE HORIZON

TAX fight goes into high gear, with no holds barred	Page 12
TV producers and Screen Actors Guild sign pact	Page 14
MGM streamlines production, as Schenck and Scharly announce changes	Page 15
NEW JERSEY Allied holds annual meeting, with day at beach	Page 19
TERRY RAMSAYE Says—A column of comment on matters cinematic	Page 20
NPA in further relaxation of restrictions on aluminum and copper	Page 20
DECCA taking over at Universal-International, with Rackmil as head	Page 22
BILL PINE tours towns to find answers from theatres	Page 25
CEA in Great Britain holds annual meet of exhibitors	Page 28
SENATE committee gets under way with probe of industry	Page 28
GREENE increases holdings in common stock of RKO Theatres	Page 29
NATIONAL SPOTLIGHT—Notes on industry personnel across country	Page 34
FCC in receipt now of 515 applications for TV stations	Page 39
HOLLYWOOD personalities totaling 167 answer month's charity call	Page 39
HARLAND RANKIN gets a bird's eye view of Mexican market	Page 47

SERVICE DEPARTMENTS

Film Buyer's Rating	Page 48
Hollywood Scene	Page 32
In the Newsreels	Page 39
Managers' Round Table	Page 41
People in the News	Page 29
What the Picture Did for Me	Page 46

IN PRODUCT DIGEST SECTION

Showmen's Reviews	Page 1441
Advance Synopses	Page 1442
Short Subjects	Page 1443
Short Subjects Chart	Page 1444
The Release Chart	Page 1447

► The signing this week of a contract between television film producers and the Screen Actors Guild, with the producers agreeing to royalty payments to performers when films are re-run on the air, is certain to stir renewed interest among Guild members who have long contended that they should have a cut of the revenue from reissues. Such a demand is almost certain to be brought up the next time the SAG discusses a contract.

► Only personal contact between the presidents of the distributing companies and exhibitor leaders now can rescue attempts to arrive at a new industry arbitration system, competent observers now believe. The exhibitor attitude, hardened

during recent arbitration talks, is that the men at the top of distribution, with the authority to make decisions, either agree to direct discussions or else the whole current effort to come up with a workable arbitration system is doomed to certain failure. Eric Johnston, president of the Motion Picture Association of America, met with company heads in New York Thursday to discuss arbitration.

► The number of American productions in Britain is increasing slowly but steadily and the trend was emphasized again this week when Steve Brody, president of Monogram-Allied Artists, announced on his return from Europe that his company will make two pictures in England in association with Associated British Pictures Corp. Both films will be completed before the end of the year. Such activity is certain to weigh in favor of the Americans when the Anglo-U.S. remittance agreement is renegotiated.

5 OHIO EXHIBITORS, MPAA TEST NEWSREEL CENSORSHIP

In a move to test the legality of censorship of newsreels, five Ohio exhibitors next week will exhibit newsreels that have not been submitted in advance to the Ohio motion picture censor for approval. This was announced jointly Wednesday by the five theatres and by the Motion Picture Association of America which are cooperating in the test.

Ohio is one of the few states in America that requires newsreels to have a censor's approval and one of seven states censoring all motion pictures before they can be shown to the public.

The five theatres that will show the uncensored newsreels starting Wednesday, July 16, are:

Little theatre, Columbus; Lower Mall theatre, Cleveland; Westwood theatre, Toledo; Park theatre, Cincinnati, and Palace theatre, Youngstown.

The reel which will be shown without being submitted to the censor board will be a special compilation of clips entitled "The American Newsreel." Each

of the five newsreel companies will send one print to one theatre.

The five exhibitors conducting the test are members of the Independent Theater Owners of Ohio.

Mr. E. J. Hofheimer of the Little theatre, Columbus, said in a joint statement issued by the exhibitors:

"As exhibitors we are pleased to cooperate in this test. The press and other media of communications are not censored, and should not of course be censored. In our judgment, there is no more justification to censor the newsreel than to censor the newspaper."

Eric Johnston, president of the Motion Picture Association of America, from his office in Washington, D.C., said:

"We had hoped that the Ohio censors, upon reading the Supreme Court's decisions, would have promptly on their own discontinued censoring the newsreels. As they did not, we have no recourse but to get the issue into the courts."

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York"; Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Roy Gallagher, Advertising Manager; Gus H. Faustel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section 11 of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures



IN NEW YORK, film industry notables from Argentina drop into RKO Radio New York headquarters for talks. In left to right order here are Charles Rosmarin, the company's manager in Argentina; Pablo Cavallo, owner and operator of theatres there and in Uruguay and Paraguay; Phil Reisman, RKO Radio foreign distribution chief; Carlos Glucksmann, a leading exhibitor; and Ned Clarke, RKO Radio Latin-American and Far Eastern supervisor.



IN CLEVELAND, left, at a National Theatre Supply testimonial for retiring Earl King, salesman. In order are Frank J. Masek, branch manager; Mr. King; J. W. Servies, vice-president and luncheon host; William C. Stahl, new assistant branch manager; and John Goshorn, NTS seating manager.



GREETINGS FROM THE INDUSTRY to Austria's first ambassador to this country, Dr. Max Loewenthal-Chlumecky, left center. The luncheon was at MGM. His hosts, flanking him, are MGM production chief, Dore Schary and Paramount production chief Y. Frank Freeman.



WILLIAM J. SINGLETON, general manager of Associated Screen News, Montreal, has been elected president of the Canadian Motion Picture Pioneers, Quebec division, at the group's annual meeting.



By the Herald

JACQUES PASCAL, publisher and chief editor of *Cinefilm* and editor of *Cine Almanac*, of the Middle East and North Africa, has been in New York and Hollywood for 18 papers, visiting motion picture executives and studying better contacts between East and West.



ON THE SET in Hollywood. Dorothy Lamour, attired for Paramount's "Road to Bali," greets Mr. and Mrs. Peter Stasiuk, left, and Mr. and Mrs. William Zembrick, all of Toronto. Mr. Stasiuk also operates houses in Burks Falls, and Powassan, Ont.



CITATION, left. Judge A. J. Bernhardt, of Los Angeles Traffic Court, watches as the city's chief of police, William H. Parker, presents MGM shorts producer Pete Smith with an "outstanding service" citation for "Pedestrian Safety," made with the cooperation of the city's police department.



LUNCHEON IN LONDON. It was for producer Sol Lesser and enabled him to meet the trade. Above, Mr. Lesser and Hope Burnup, of Quigley Publications London organization, at the Dorchester Hotel function.



SOME AMERICANS at the Berlin Film Festival: Brenda Marshall; William Holden, Paramount star and her husband; Marc M. Spiegel, MPA representative; and producer Billy Wilder.

NO HOLDS BARRED THIS TIME IN TAX BATTLE

Strategy Details Worked Out at Meeting; Will Go Direct to Lawmakers

The industry's campaign for the elimination of the 20 per cent Federal admissions tax will be based on a strategy of direct communication with the lawmakers by exhibitor committees, and it will be a no-compromise drive for complete repeal.

The strategy and details of the campaign were outlined at a press conference which followed an all-day meeting on Tuesday in New York, attended by Col. H. A. Cole and Pat McGee, co-chairman of the Tax Committee of the Council of Motion Picture Organizations; Al Lichtman, Trueman Rembusch and Sam Pinanski, the three-man executive group currently administering COMPO's affairs; and other important executives.

Reporting on the accomplishments of the meeting, the five men and also Robert W. Coyne, special COMPO counsel, said:

Contact with the public and daily press on the campaign will be avoided; No direction will come from the general committee on what the exhibitor should do with the savings, if and when the tax is eliminated;

A list of committee chairmen from the 48 states is under study and appointments will be announced soon;

The distributors will put on a special drive throughout the nation during the week of August 11 to 18, to collect COMPO dues from which the campaign will be financed;

There has been no decision made on a campaign co-ordinator whose job will be to coordinate the administrative details and mechanics of the drive—it may even be a group loaned to the campaign and working without pay;

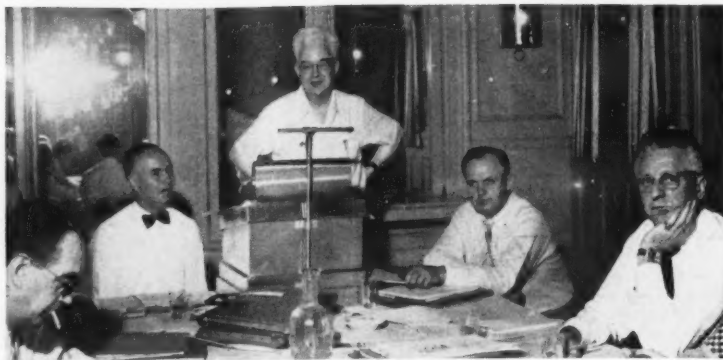
The direct approach in Washington will be made when the new Congress meets—"not through professional lobbyists"—but by committees from the various states.

Mr. Pinanski made a particularly impassioned plea for help from every person in the industry, pointing out that eight of his own theatres would today still be open if it were not for the Federal excise tax.

"All told," Mr. Pinanski said, "the tax bill is seven times that of the theatres' net profit."

Also in attendance at the one-day meeting were Abe Berenson, Lou Johns, Robert Bryant, A. Julian Brylawski, E. D. Martin, Alfred Starr, Martin J. Mullin, Morton Sunshine, Howard Bryant, Dick Pitts, D. John Phillips, H. V. (Rotus) Harvey, Sam Gil-

(Continued on page 14, column 2)



STARTING THE MACHINERY. The scene Tuesday as COMPO met, H. A. Cole presiding. With him are Trueman Rembusch, Pat McGee, Robert Bryant and Rotus Harvey.



Robert Coyne and Alfred Starr.



Ben Marcus, Nathan Yamins, Wilbur Snaper, Martin Mullin.



Samuel Pinanski, Al Lichtman, Mr. Rembusch.



Lee Newbury, D. John Phillips, Abe Berenson.



Lou Johns, Samuel Rosen, Mr. Mullin.



Mr. Mullin, E. D. Martin, Mr. Lichtman.



He put
a grin
on the face
of the world--
and
this week
it spreads
across
the
Industry!

1st DATES
NOW BEGIN!
BEVERLY HILLS, LOS ANGELES
TULSA, OKLAHOMA CITY
AND ATLANTIC CITY
★ THEN ★
ASTOR, N.Y. JULY 17th
MASTBAUM, PHILLY
JULY 18th



COLOR BY
Technicolor

WARNER BROS.
Happily Present

THE STORY OF **WILL ROGERS**
STARRING **WILL ROGERS, JR. AND JANE WYMAN**
as His Brother as Mrs. Will Rogers

WITH CARL BENTON REID - EVE MILLER - JAMES GLEASON - SLIM PICKENS - NOAH BEERY, JR. - MARY WICKES - STEVE BRODIE - PINKY TOMLIN AND EDDIE CANTOR AS HIMSELF
SCREEN PLAY BY FRANK DAVIS AND STANLEY ROBERTS BASED ON THE SATURDAY EVENING POST STORY, "UNCLE CLEM'S BOY" BY MRS. WILL ROGERS ORIGINAL MUSIC BY VICTOR YOUNG
PRODUCED BY ROBERT ARTHUR DIRECTED BY MICHAEL CURTIZ



TV PRODUCERS, SAG SET PACT

Television Film Makers, Guild Contract Covers Re-Use of Films on Air

A precedent-making contract between producers of television films and the Screen Actors Guild (AFL), embodying the principle of additional payment for the re-use of pictures on the air, was announced this week.

The agreement covered the Alliance of Television Film Producers and several non-members, including Hal Roach Productions, Roland Reed Productions, Cascade Productions and the Dancer-Fitzgerald-Sample, Inc., advertising agency.

Allows Two Showings

Under the collective bargaining contract, an actor's original salary allows two showings of a television film in each market area. If the film is to be televised a third and fourth time, the performer must be paid an additional 50 per cent of his applicable minimum salary. Another 25 per cent must be added for a fifth run and a payment of 25 per cent for the sixth and all subsequent reruns.

Salary minimums for actors who make more than one television film a week also are being raised under the new pact. The 17 producing companies which signed the contract put out about 80 per cent of all TV films made in this country.

The most immediate reaction to the announcement came from Republic Pictures, Hollywood Television Service, Inc., its TV subsidiary, said it would suspend all TV film production for the moment. Morton Scott, vice-president and general manager, commented that the increasing demands on the TV film industry by guilds and unions had become "too onerous to bear."

RKO this week said that it, too, had quit the negotiations between the Guild and the TV producers. The studio added, however, that it had participated only as an observer in the first place.

Cite Good Progress

A statement from John Dales, Jr., executive secretary of the Guild, said: "Negotiations between the Screen Actors Guild and Universal-International and Columbia Studios for a contract covering actors in television films are progressing satisfactorily and we expect to announce agreement within a few days. The Guild is not yet negotiating with the other major producers because of their announcement to the Guild that they have no present plans for making any television entertainment motion pictures."

The difficulties with these two major studios, it is understood, revolve around

contrasting definitions of second and subsequent runs of films on television.

With their relations with the actors now settled, the producers face similar demands for royalty payments from the Screen Writers Guild and the Directors Guild. These two groups have been biding their time pending the outcome of the negotiations with the Screen Actors. Now that the terms have been stated, they can be expected to throw in their demands for a share of the producers' TV revenue.

The producers' contract with the actors takes effect July 21 and will run for three years. It was in negotiation for several months. Separate, special minimums and conditions will be negotiated for filmed advertising spots.

Daily minimum for TV film actors now stand at \$70 per day for a single role in a single picture, and \$175 for guaranteed three consecutive days. The weekly minimum ranges for \$250 for a single role in a single picture, to \$320 for two films per week and \$375 for three films per week.

THE TAX FIGHT

(Continued from page 32)

lette, Oscar Doob, Wilbur Snaper, Allen Johnson, Henderson Richey, Nathan Yamins, Charles McCarthy, Edmund Frisch, Sam Rosen, Harry Brandt, Lee Newbury, Ed Lachman, Ben Marcus, Josh Goldberg, Sidney Schreiber, Carlton Duffus, and Mrs. Hannah Oppie.

While the direction of the industry's overall tax drive is coming from the COMPO headquarters in New York, exhibitors in various parts of the country were already hard at work laying the groundwork for when the big campaign rolls into high gear. Typical example of a local, grass roots effort was a bulletin issued last week by Jack Bomar, president of the Independent Theatre Owners of Arkansas.

In his message to other exhibitors, Mr. Bomar detailed the work that had to be done, the public relations aspects of the tax drive, and the technique of briefing Senators and Congressmen on why the Federal admissions tax should be eliminated.

"Direct Conversation"

Mr. Bomar's first point is that "we must not let the opportunities of the current political campaigns pass us by." He added that the campaign should "be handled on a direct conversation basis . . . between members of our industry and members of Congress."

"It is not to be an arrogant, belligerent campaign, but rather an open and frank discussion bringing out the facts of the situation . . . the urgent necessity of repealing the tax in order for thousands of theatres to

TAX AMMUNITION

Since the industry's projected anti-tax campaign is to be aimed directly at Senators and Congressmen, exhibitors are urged to report to the *Herald* their experiences or correspondence with legislators concerning the tax. Two such experiences have been recorded recently: L. H. Clark of Parkers Prairie, Minn., in the *Herald* of June 21, and A. E. Landreth of Portsmouth, Va., in this week's story.

stay in business," Mr. Bomar said, adding that though the public will not be asked to support the industry's efforts (because the plan now is not to pass on the savings to the customer), the use of influential friends who might say a good word is to be encouraged.

The Congressmen can be told, Mr. Bomar said, that this additional revenue can be used for increasing staff, providing increases for employees, installation of air conditioning and general physical improvements.

Mr. Bomar's bulletin also urged no compromise, but a campaign for the complete elimination of the tax; use of the arguments that television isn't "shackled" with anything even similar to the 20 per cent tax; that the exhibitor should not be ashamed of stating his case because of the Korean war, since the war can be aided much more by staying in business than by going bankrupt—"there's still a thing called income tax"; and most importantly:

"We ask that you plan your conversation. Make it a good, sincere and convincing argument. Be prepared to answer questions without stumbling. Have the facts well in mind. Actually we have found a number of Congressmen who are completely, and honestly ignorant of our plight. Get your fellow exhibitors into these conversations with you. If a candidate should not visit your town make it a point to join other exhibitors in other towns where he will appear. Candidates will be in the midst of crowds, handshaking sprees and rushed schedules but don't let them get away! This means too much to our industry, and that includes you!"

Pointing up the direct value of pressure on legislators, even by mail, are the letters sent by A. E. Landreth of the Lyric theatre in Portsmouth, Va., to Senator A. Willis Robertson and Senator Harry F. Byrd. Both men replied they would consider favorably easing of the film industry tax burden.

And pointing up a previous warning that the COMPO tax campaign must include a guard against state and communities moving into the tax field, if and when the Federal Government moves out, was the news this week from Eugene, Ore., that the City Council had imposed a 25-cent per seat levy annually for all theatres, and \$1 per parking space for drive-ins.

METRO STREAMLINES PRODUCTION SETUP

Schenck, Scharly Announce Executive Salary Cuts; Hit Production Waste

A drastic streamlining of production operations, aimed at eliminating "waste factors which have resulted from lush operations in former lush years" was announced by Nicholas M. Schenck, president of Loew's, and Dore Scharly, vice-president in charge of production, at a mass meeting of 4,000 studio workers at the Culver City studios Wednesday.

As part of the plan all executive salaries over \$1,000 a week for personnel in Hollywood, New York and overseas will be cut from 25 to 50 per cent of the amount over that sum for a period of one year. "No part of the salary given up during this period will be returned under any circumstances," the statement said.

The principal points in the program, announced after five weeks and three days of conferences among top executive personnel, creative talent and labor leaders, during which every phase of studio operations was examined, are:

1. Reduction in the number of producers, directors and writers under permanent contract.

2. Reduction of overhead by requiring a greater number of films from producers, directors and writers remaining under contract.

3. Cooperation of all studio personnel in reducing waste factors such as tardiness, interference, temperament, lack of preparation and particularly loss of working time.

4. Consolidation of some departments and some reduction in the numbers of people in these departments.

5. The requirement of "a full time job for a full week's salary."

6. Continuation of the program of providing opportunity for young talent to develop.

7. There is no plan at this time to produce pictures for television consumption.

The statement said that a program of 38 pictures had been decided upon for the next fiscal year, beginning September 1, "at an average cost which we believe is consistent with present box office conditions." A total of 42 pictures are to be released in the present year ending August 31, but this total includes "Quo Vadis" and "Ivanhoe," both of which were made abroad.

"Top Product Without Waste"

"We believe strongly that the problems that beset us are soluble—that the obstacles surrounding us can be overcome—but we know what we need and we have been pledged the wholehearted and fullhearted co-operation of our entire organization. With this co-operation we hope to achieve a goal of having a Studio which turns out top-flight product without waste, with a maximum of profit and with a high degree of integrity and taste."—Nicholas M. Schenck and Dore Scharly.

It was at this point that the announcement said, "Our budget will be aimed at eliminating waste factors which have resulted from lush operations in former lush years."

"The primary objective behind the conferences was to adjust our economy to meet potential box office returns and at the same time maintain traditional MGM quality," the statement said. "We wanted to be certain that decisions made . . . would be practical and reflect care and judgment. Too often adjustments have been temporary because they have been based on panic, and consequently on injudicious thinking."

The statement then announced the executive salary cuts, "to provide leadership in the drive for economy," and continued in the following words:

"There will be reductions in the number of producers, directors and writers who will be kept on a permanent contract basis. Those remaining under contract with the studio will be required to turn out a greater number of films in the effort to reduce studio overhead."

"The field of television production is one which will be examined and re-examined as time goes on, because the economic factors involved are ever changing. But at the present time, we have no plan, nor are we contemplating any plan for television filming."

To Continue Opportunities For Young Film Talent

"We will continue to provide opportunity for young directing, acting, producing and writing talent, and such talent will be channeled through a planned program of films. Casting and cost factors will be altered to suit individual projects in this program."

"We have analyzed during these conferences the cost of waste factors, such as tardiness, interference, temperament, lack of preparation and loss of working time, of all talent working at the studio. As a result, each person in every field of activity concerned with the making of films has been asked and has agreed to cooperate more fully in eliminating these factors."

"We have also consolidated effort in various departments and there will be some reduction in the numbers of people in these departments. We will insist that everyone

give as much as he can to the job for which he is paid. For these reasons and because we intend to make this insistence a sharp one, we do not contemplate any direct 'across the board' salary cuts; nor are we contemplating any wholesale discharge of employees. We plan to insure the level of salaries by requiring a full time job in exchange for a full week's salary."

Mr. Schenck was expected to return to New York by plane this weekend.

Hollingshead Dead at 60; Was WB Shorts Head

HOLLYWOOD: Gordon Hollingshead, 60, head of short subject production for Warners since 1938, died July 8 at his home in Balboa, Cal. Mr. Hollingshead who had been with Warners since 1925 was outstanding in his field. He had won 12 Academy Oscars for outstanding short subjects and was nominated 36 times for the Academy Awards.

Mr. Hollingshead started his picture career in 1914 as a part-time actor at the Tannhauser Studio in New Rochelle, N. Y. After World War I, in Hollywood he became an assistant director working on many top Warner pictures including the first sound picture, "The Jazz Singer."

He is survived by his widow, two daughters, Mrs. Ebba Webb and Mrs. H. R. Ring; five grand-children and a sister, Mrs. Heddy Bryant.

Sees "Decided Pickup" In Theatre Business

MINNEAPOLIS: M. A. Levy, Prairie district manager of Twentieth Century-Fox, with headquarters here, has reported that Milwaukee neighborhood houses have experienced a "very decided pickup in business in the past two weeks."

"Carrie" to Capitol

William Wyler's "Carrie," starring Laurence Olivier and Jennifer Jones, will have its world premiere at the Capitol theatre, New York, July 16. Mr. Wyler produced and directed for Paramount. The film is based on the Theodore Dreiser novel.

Here's how 20th

is pre-selling

"LES MISERABLES"

to the

entire family!



**THERE'S NO
SHOWMANSHIP
LIKE 20th Century-Fox
SHOWMANSHIP!**

POWERFUL NATIONAL ADVERTISING CAMPAIGN!

**HALF-PAGE, FULL-COLOR COMIC SUPPLEMENT ADS,
AUGUST 17!**

PUCK... The Comic Weekly (19 Key Cities)

**METROPOLITAN GROUP OF SUNDAY COMICS
(43 papers in 38 Cities)**

INDEPENDENT KEY CITY COMIC SUPPLEMENTS

**Denver Post • New Orleans Times Pic-States • Cincinnati
Enquirer • Oklahoma City Oklahoman & Times • Memphis
Commercial Appeal • Nashville Tennessean • Norfolk (Va.)
Virginian Pilot**

FULL-PAGE AD, AUGUST ISSUE OF SEVENTEEN

FULL-PAGE AD, AUGUST ISSUE OF PARENTS'

UNPRECEDENTED NATIONWIDE MAGAZINE PROMOTION!

For the first time in its history, PARENTS' Magazine is sponsoring a series of advance showings of "LES MISERABLES" in each major city.

They will screen the picture for opinion-makers, PTA groups, school superintendents, the press and other influential organizations.

These screenings, to be held in mid-July, will reap tremendous prestige publicity and word-of-mouth for your playdate.

**Contact your local PARENT'S Magazine representative
or 20th Exchange to cash in on this outstanding promotion.**

VICTOR HUGO'S *"Les Miserables"*

starring

Michael RENNIE • Debra PAGET • Robert NEWTON • Edmund GWENN

with SYLVIA SIDNEY • CAMERON MITCHELL • ELSA LANCHESTER • JAMES ROBERTSON JUSTICE


Produced by FRED KOHLMAR • Directed by LEWIS MILESTONE • Screen Play by RICHARD MURPHY

Check List

of recent or forthcoming
releases featured in advertising in
MOTION PICTURE HERALD*

(alphabetically by title)

Title	Distributor
Bal Tabarin (2 Pages)	Republic
Bitter Rice	Lux
The Blazing Forest	Paramount
California Conquest	Columbia
Captain Black Jack	Classic
Caribbean	Paramount
Carrie	Paramount
Cripple Creek (2 Pages)	Columbia
Diplomatic Courier (5 Pages)	20th-Fox
Don't Bother to Knock (3 Pages)	20th-Fox
Fearless Fagan (2 Pages)	MGM
Francis Goes to West Point	Universal
The Greatest Show on Earth (8 Pages)	Paramount
The Half-Breed (2 Pages)	RKO
Has Anybody Seen My Gal? (2 Pages)	Universal
Hurricane Smith	Paramount
I Dream of Jeanie (2 Pages)	Republic
Ivanhoe (5 Pages)	MGM
Jumping Jacks (2 Pages)	Paramount
Just For You	Paramount
King Kong (4 Pages)	RKO
Lovely to Look At (2 Pages)	MGM
Lydia Bailey (2 Pages)	20th-Fox
The Merry Widow	MGM
The Narrow Margin	RKO
Pat and Mike (3 Pages)	MGM
Pickwick Papers	Renown
The Quiet Man	Republic
The River (3 Pages)	UA
Road To Bali	Paramount
Robin Hood	RKO
Sally and Saint Anne (2 Pages)	Universal
The Savage	Paramount
Scaramouche	MGM
She's Working Her Way Through College (6 Pages)	Warner
Skirts Ahoy!	MGM
Somebody Loves Me	Paramount
Son of Paleface	Paramount
The Story of Will Rogers (5 Pages)	Warner
Strange World	UA
Three for Bedroom C (2 Pages)	Warner
The Turning Point	Paramount
Walk East On Beacon (3 Pages)	Columbia
Washington Story (3 Pages)	MGM
What Price Glory? (2 Pages)	20th-Fox
Where's Charley? (2 Pages)	Warner
The Winning Team (3 Pages)	Warner

 **The Vital Spark** that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold".*

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or lack of telling about it—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

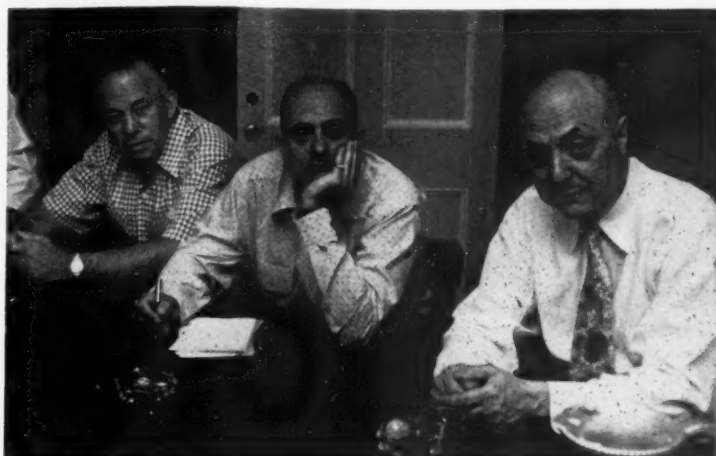
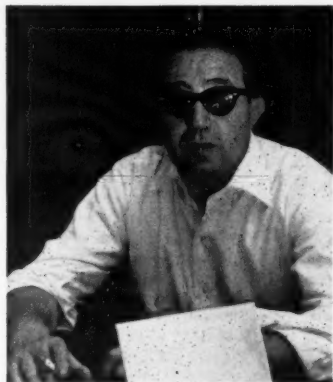
Requisites for successful motion picture trade paper advertising of good product are: (1) Start it *soon enough*; (2) Make it effectively proclaim the *box-office values* of the picture; (3) Publish a *sufficient continuity* of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling. Its cost is dimes that bring dollars. It is *the vital spark* for the power that produces greatest results!

* Pictures featured in *M. P. Herald* advertising during past 6 weeks.

NEW JERSEY ALLIED —AT THE BEACH

SUMMER BUSINESS, for Allied of New Jersey. The annual outing this year was July 2, at the Berkeley-Carteret Hotel, Asbury Park. Luncheon at the pool; a hot business meeting on a hot day; a swim in the pool; and then the banquet—this was the day. Wives, sweethearts, friends and film salesmen as well as exhibitors had a good time.



LISTENING TO PRESIDENT Wilbur Snaper are Morris Spewak, Sidney Stern and David Silverman, above.

THE PRESIDENT, left, Wilbur Snaper, was late, coming from a meeting in New York on arbitration. He reported on COMPO's anti-tax fight.

RELAXING at luncheon, right: John Fioravanti, Lou Gold, Ned Luca.



LUNCHEON ON THE TERRACE.

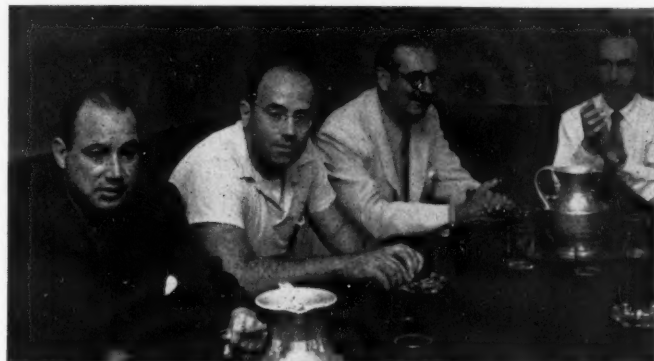
ATTENDANCE GIMMICKS for the youngsters are outlined below, by Edward Lachman, left. With him are Ed Steinberg, Lee Newbury, Jack Unger.



DISCUSSION LEADERS on giveaways are Lou Gold and Irving Dollinger.



MATCHING NOTES with others on deals and business conditions, below: Murray Steinberg and George Gold.



Terry Ramsaye Says

• • • • •

THE TAX CAUSE—Some attention might be had for the significance of the campaign for the removal of that 20 per cent discriminatory Federal excise tax on theatre admissions as an educational demonstration of much wider import across the whole politico-economic scene.

Obviously our first concern is the screen, but there is clear meaning for every taxpayer in the recent observation of Mitchell Wolfson that: "Unless this discriminatory tax is removed hundreds of additional theatres will close, with thousands of persons being thrown out of work. . . . We must have relief if we are to continue to serve the American public, especially the low income mass groups, with the same high standard . . . we have provided in the past."

While the motion picture tax is a startling example it is representative of kindred effects by confiscatory levies in many directions. It is but a part of a vast dismaying total pattern, which here and there can be subjected to spot treatment, which is alleviation, not remedy. The roots are deep and political. The remedy must be radical.

ABOUT AN EXECUTIVE—When John Murray Gibbon died in Montreal July 2 the headlines and obituarial attentions noted his position in the arts and letters, but ignored quite his important career as a business executive in the extensive service of wide Canadian and international interests. He was probably the first to make really extensive use of the motion picture as an international instrument of public relations. This began in his functioning under the somewhat inadequate title of general advertising agent of the Canadian Pacific Railway and its related round-the-world maritime interests. His motion picture campaigns were big budget operations. They included the underwriting by the CPR of an American newsreel, and the sequel establishment of the Associated Screen News, Ltd., the principal production enterprise of Canada, a considerably autonomous subsidiary.

In a reserved and often dour Scottish way "J.M." was a person of imaginative concept rare among executive minds. He was born in Ceylon, son of a tea planter, and grew up in Aberdeen, because in his father's judgment "the tropics are not the place to rear a Scot." He became an honor graduate at Oxford, and studied in France and Germany, with competence in such matters as music and painting. Also, amusing to recall, he became president of the Aberdeen Anarchists Society. For an anar-

chist he proved a remarkable figure in capitalism.

"J.M." came by his improbable selection to the important CPR post as a result of complaints to the company about the quality of the publicity responses he got when he was editor of the London magazine *Black and White*. The Gibbon remarks reached Lord Shaughnessy, president of the road, who was incidentally a lusty Irish-American from St. Paul. His response was to cable the London office to employ Gibbon at his own terms and send him over to Montreal. The answer from the alarmed London chief was: "Terms impossible, wants to go to Montreal via trans-Siberian route and four Orient for five months." Lord Shaughnessy replied, "I said send him, his own terms." And so it was.

Gibbon ran that expansive, expensive and significant publicity job in that same willful way for nearly four decades. He had an unostentatious hand in many the affair of Dominion and Empire.

The motion pictures he caused to be produced and distributed through many channels the world around ran into millions of feet. They were also important in setting a pace and pattern in the rise of the motion picture as an instrument in enterprise. He left behind him five novels, a shelf of non-fiction, some paintings of competency and a quiet tradition.

We were friends for many and many the year. His husky tenor ballads will be heard at the Trail Riders' campfires in the mountains no more.

THE COLOR TREND has overtaken even the bread business in Los Angeles, according to report from Al Finestone, well placed Marathon Street observer and acute student of contemporary culture. At hand is a page of heavy newspaper display which announces that Weber, a baking concern, tells the customer to look for the "true-life-color" picture of the loaf on the wrapper, assuring "the prettiest" of all loaves. And so comes Langendorf with Movie Star bread, only 55 calories the slice, "the bread of beauties," which one gathers will make the consumer look like a star. Next thing you know, they'll be petitioning Joe Breen for a seal on every loaf.

AFTER YEARS of scornful references in the argot of showland to the films as "flickers" we have come now to discover that television advertising of itself is using the term "movie-clear" to describe the alleged perfections of its images.

NPA Eases Allotments

WASHINGTON: Copper and aluminum allotments have been increased for manufacturers of film and theatre equipment, according to the National Production Authority. Controls on steel, however, are still tight.

NPA's announcement said companies would be able to use about 50 per cent of their copper consumption before the Korean war, and about 55 per cent of their pre-Korean aluminum. This compares with earlier limitations of 35 to 40 per cent on copper in the third quarter and 45 per cent on aluminum. The consumption for the fourth quarter will be about the same as the third.

The NPA's action increasing the allotment followed an appeal by equipment manufacturers that copper and aluminum were now in reasonably good supply, and that many theatres required the two metals in their construction and equipment while being able to get by without steel.

The Government agency added that it had increased the amount of copper allotted to the film division for distribution among industry firms in the current three-month period from 1,162,000 pounds to 1,284,000 pounds. The initial fourth quarter allotment will be 1,276,000 pounds with possibility of an increase later on.

In aluminum, the third quarter allotment has been increased to 3,286,000 pounds from 2,900,000, with the initial fourth quarter allotment set at 3,101,000 pounds. Companies are permitted to place advance fourth quarter orders for 80 per cent of their third quarter steel allotments, the NPA said. The steel allotment is curbed because of the steel strike and may be increased as soon as the situation eases.

McCarthy Offers Bill on "Reds"; Hit by Benton

Senator Joseph McCarthy, Republican, Wisc., has offered a bill prohibiting use by governmental agencies or educational institutions of films written by writers with Communist associations. The Senator, citing instance of application, said his staff had picked names of writers listed in the "Educational Film Guide" and that of 17 submitted by the House Un-American Activities Committee, eight had extensive Communist front association. Senator William Benton, Democrat, Conn., said the bill was of a kind dangerously increasing the trend toward censorship and termed it a kind of tactic of blackmail against communication media.

Martin-Lewis Golf Story

"The Caddy," comedy with a golfing background, has been purchased by Paramount as the next Dean Martin-Jerry Lewis vehicle. Paul Jones will produce.



How BIG is "IVANHOE"?

Here's the Popularity Poll of Film Research Surveys, Inc. on the Preview at Loew's Lexington Theatre, N. Y., July 1st:

"IVANHOE" TOPS "QUO VADIS"!

"IVANHOE": 96.5% - "QUO VADIS": 96%

Great news for the entire industry. Imagine! "Ivanhoe" tops famed "Quo Vadis". Day after day the fame of "Ivanhoe" is spreading. First, the sensational World Premiere shattering a 23-year-old record! Then, the unprecedented trade raves! Now the amazing audience reaction, best rating of any adventure spectacle in the history of Film Research Surveys, Inc.

NEVER A SHOW LIKE "IVANHOE"!

DECCA TAKING OVER AT U-I

Name Rackmil a Director; Paid \$2,700,000 for Rank's U-I Stock

The price Decca Records paid J. Arthur Rank for his 134,375 shares of Universal Pictures' stock was \$2,200,000 in cash and \$500,000 in non-interest bearing promissory notes. Decca also disclosed a modification of its loan agreement with the First National Bank of Boston allowing it to increase its indebtedness for the stock purchase.

The financial data became known as Decca reported on the deal to the Securities and Exchange Commission. The report was made public on the eve of the Universal stockholders' meeting at Wilmington, Del., Tuesday.

Rackmil in Attendance

Milton R. Rackmil, Decca president, who now controls approximately 42 per cent of the Universal stock, attended the meeting.

As expected, he was elected to the board, while the following were reelected: Robert S. Benjamin, Nate J. Blumberg, Alfred E. Daff, Preston Davie, Albert A. Garthwaite, Leon Goldberg, R. W. Lea, John J. O'Connor, J. Arthur Rank, Budd Rogers, Daniel M. Sheaffer and G. I. Woodham-Smith.

Mr. Rackmil is slated for election to the Universal presidency at the board of directors meeting July 15.

Some 864,000 shares out of 960,000 outstanding were voted at the stockholders meeting. Mr. O'Connor, Universal vice-president, presided. The proposal by stockholders Lewis D. Gilbert and John J. Gilbert that future meetings be held in New York was defeated.

It is expected that Mr. Rackmil will continue as Decca president, dividing his time between the two companies. Most of his attention, however, will be devoted to Universal. He will maintain headquarters in New York and on the coast as has been the practice of Mr. Blumberg during his 14-year tenure as president. Mr. Blumberg is slated to be elected chairman of the board of Universal, a post now vacant.

Under the agreement covering Decca's purchase of the Rank stock, which represented about 12 per cent of the Universal shares, Decca promised to pay the remaining \$500,000 over a five-year period in annual payments of \$100,000. The first installment is due June 19, 1953.

Investment Is \$7,000,000

The total payment of \$2,700,000 in cash and promissory notes for the Rank holdings brought the per-share amount to \$20.09 and a fraction. The current market value of Universal common stock is about \$12 per share.

Previously, Decca paid \$15 per share for approximately 271,800 shares and 37,500 op-

tion warrants. The total Universal stock now held by Decca is 406,175 shares, giving Decca an investment of close to \$7,000,000 in Universal.

Decca announced last week that it had filed with the Securities and Exchange Commission a registration statement covering a proposed offering of 258,883 shares of capital stock to its stockholders. The company expects to offer the stockholders rights to purchase one additional share for each three shares of capital stock held at the close of business July 22, 1952.

It is expected that the subscription warrants will expire August 8, 1952. Reynolds & Co. and Laurence M. Marks & Co. are named as principals of the underwriting group which will purchase the unsubscribed shares from the company.

According to the SEC report, Decca's refunding loan agreement with the First National Bank of Boston was amended to allow Decca to create the indebtedness of \$500,000 in connection with its Rank purchase. One clause in the modification calls on Decca, under certain conditions of indebtedness, to pledge with the banks its Universal stock holdings.

Paramount to Have Most Important Sales Drive

Paramount August 31 will begin what its executives term its most important sales drive, with \$40,000 in prizes to be awarded. The drive, to be ushered in by Paramount Week, beginning on that date, will be called "Paramount's Greater Confidence Parade of 1952" and will last 13 weeks. In addition to the \$40,000 there will be an extra week's salary for the entire personnel of the three leading branches. And an additional \$5,000 for the special A. W. Schwalberg Merit Awards, named for the distribution chief. This will go to persons who display outstanding effort.

Fire Causes Damage On Warner Bros. Lot

HOLLYWOOD: Disaster again struck the Warner Brothers studio Wednesday when, for the second time this year, fire swept the lot. First reports said the damage exceeded that of May 16 when a blaze on the lot caused destruction estimated at more than \$1,500,000. Wednesday's conflagration broke out on the back lot and destroyed the New York street and other permanent exteriors as well as the property building where many valuable items were stored. Police were holding four boys on suspicion of arson. Brisk winds carried the flames across the adjacent dry Los Angeles river into the Hollywood foothills. Two local television stations dropped their convention coverage to bring viewers the fire on the Warner lot.

May Ticket Tax Drops

WASHINGTON: General admission tax collections in May, reflecting April business, amounted to \$25,221,046, the Bureau of Internal Revenue reported.

This was well below the \$28,686,692 reported for May of 1951, but only slightly below the \$25,787,461 reported in April of this year. It was the second highest month so far in 1952.

General admission collections include taxes on receipts from sports events, concerts and other entertainment, as well as from motion picture theatres. They do not, however, include collections from roof garden and cabaret receipts, broker sales and several other items. Total admission tax collections in May amounted to \$29,175,190, compared to \$32,652,284 in the previous May.

Ascap May Revise Its Writer Royalty System

The American Society of Composers, Authors and Publishers has scheduled meetings on both coasts to discuss a revised system of writer royalty distribution. Called by Otto A. Harbach, Ascap president, the first meeting is scheduled for July 16 in New York. In a letter to the Ascap membership, Mr. Harbach included a memorandum outlining the revised plan of writer distribution. Calling for changes in the present sustained performance fund, the plan gives members in the lower categories a greater opportunity to advance. At the same time it aims at assuring stability of a substantial part of each writer's income over a period of years. Greater provision is made also for symphonic and similar concert works. Members of the Society who are veterans of World War II are given the benefit of selecting the best five-year average out of their last ten years of membership in the songwriters' society.

Name Committees for National Allied Meet

CHICAGO: Jack Kirsch, president of Allied Theatres of Illinois and general chairman of Allied States forthcoming national convention, this week named members of the committee set up to handle the event. The convention is scheduled for the Morrison Hotel here, November 17-19. It will run concurrently with the Theatre Equipment Dealers and Theatre Equipment Supply Manufacturers' Association conventions and trade show. Local industry members appointed by Mr. Kirsch to head the various committees are: S. J. Papas, chairman, and Arthur Schoenstadt, vice-chairman, yearbook; Richard Salkin, chairman, entertainment; Bruce Trinz, chairman, publicity; Arthur Sass, chairman, reception and registration; Jack Rose, chairman, special events and Sam Krimstein, chairman in charge of decorations.

A black and white movie poster for 'The Brigand'. The central figure is a man in a dark tunic with a white collar and a decorative belt, swinging on a rope. He is looking back over his shoulder with a determined expression. Below him, a chaotic battle scene unfolds on a rocky, uneven ground. Several soldiers in period armor are engaged in combat, some on foot and others on horseback. In the background, a large stone structure with two tall, pointed towers stands on a hill. The sky is filled with dramatic, swirling clouds. At the top, a banner reads 'A REAL BOX-OFFICE PERFORMER!'. To the right, text says 'Swinging to new heights in color by' followed by the 'TECHNICOLOR' logo. At the bottom, the title 'The BRIGAND' is written in a large, stylized font.

A REAL BOX-OFFICE PERFORMER!

Swinging to
new heights
in color
by

TECHNICOLOR

The
BRIGAND

THE BOLDEST DEEDS OF A BYGONE DAY
DAZZLING IN COLOR BY **TECHNICOLOR**



The Desert Raiders!



Storming the Castle!



The King-Killers!



Boudoir Duelling!

*He looked like the
King - and fought
like the Devil
himself!*

COLUMBIA PICTURES
presents

**ANTHONY
DEXTER**
STAR OF "VALENTINO"

The
BRIGAND

co-starring

JODY LAWRENCE
GALE ROBBINS
ANTHONY QUINN

A **HOLDOVER HIT**
from Columbia!

Screen Play by JESSE L. LASKY, JR.
Inspired by the Alexandre Dumas story
Directed by PHIL KARLSON

PRINTED
IN U.S.A.



PINE TOURING TOWNS *Will Rogers Film* TO FIND ANSWERS *Has Opening*

by WILLIAM R. WEAVER
Hollywood Editor

Bill Pine will take off from Los Angeles' Metropolitan Airport next Tuesday morning on the first leg of a transcontinental



Bill Pine

hop-stop in behalf of the exhibitors of the United States and Canada, and their and his interests in "Caribbean," the 65th picture produced by him and Bill Thomas since they gave up press-agency for partnership production 12 years ago. Both Bills think "Caribbean" is the best of their 65 pictures,

but that isn't what the senior partner's flying around the country to talk about. His is a give-and-take mission he'll be explaining to you in person within the fortnight, wherever you are.

This Pine-Thomas tour, from which Mr. Thomas, who usually goes along, is staying home to supervise start of another P-T production, differs from the many the twain have run out heretofore in one vital and particular respect.

This is the first time exhibitors are to be shown the specimen advertisements that have been drafted for the picture and invited not only to tear them to pieces if they're considered inadequate but also to supply whatever of idea, copy or illustration they think they need to make them right. No holds barred.

Ads Must Be Good

The day when a loosely aimed shotgun type of advertising copy could be used nationwide with relative security against area flops is gone, if it ever was here, in the Pine opinion.

He says, "Although business across the country is by no means so bad as we in Hollywood get to believing, due to this being the hardest-hit section of all, there is no denying that it is glaringly spotty. We find a picture that's doing capacity in one section starving to death in another superficially identical territory.

"The picture's the same, the people are similar, so it must be the selling approach that's at fault. We figure nobody knows the proper selling approach for a community so well as the man who lives there, and this plan of ours is set up to give both him and us the benefit of his special, local knowledge."

The Pine portfolio will contain a wide assortment of tentative "Caribbean" advertisements. (One of them is reproduced herewith to give exhibitors a running start



on their visitor.) Each or all of them will be modified, reconstructed or entirely replaced to suit the special needs of each area as voiced by the resident exhibitor (who is herewith cautioned that he'd better be up on his stuff because this picture producer has never stopped being a tip-top ad man) and used that way in his territory.

Ideas to Be Applied

Additionally, when the Pine tour is ended, the cream of the ideas, tips and suggestions acquired from exhibitors will be applied to the national campaign. To the extent that manpower and mileage can make it so, "Caribbean" will open everywhere on the crest of the correct-est advertising campaign local savvy can swing.

Arrangements have been made by Paramount, the Pine-Thomas distributor, to screen "Caribbean" for the trade in each center in advance of the Pine arrival. Armed thus with first-hand knowledge of the picture itself, exhibitors are to be invited to meet the producer *en masse* and pool their ideas on the proper marketing of the attraction in their area. Between then and September, when the film is to be released, the methods decided upon in conference will have been properly implemented.

To Get Full Briefing

Paramount's field exploitation men will have been fully briefed, area by area, in the special requirements of each.

The Pine itinerary as of press time, with additions to come, is as follows with July dates: Dallas, July 16; New Orleans, 17; Charlotte, 18; New York City, 19-21; Gloversville, N. Y., 22; Toronto, 23; Chicago, 24; Seattle, 25; Vancouver, 26.

A number of stars were to attend the formal opening Thursday night of Warner's "The Story of Will Rogers" in the Warner Beverly Hills theatre. The picture stars Will Rogers, Jr., as his father, and Jane Wyman as Mrs. Rogers.

Meanwhile, Wednesday night, to the accompaniment of a two-day celebration, the world premiere took place at the Yale theatre, Claremore, Okla., the cowboy humorist's birthplace. Some of the events were: the annual rodeo of the Will Rogers Round-up Club, accompanied by a parade having as marshal Mr. Rogers; a "homecoming" barbecue feast at the VFW Memorial Park near the Will Rogers Memorial, and all of it under the auspices of the Rogers County Home Demonstration Clubs; prior to the premiere, in the evening, a trophy contest for a dozen outstanding square dance teams in the front of the theatre, with the entire block roped off. Also, a stage ceremony, with the square dance trophy being awarded by Mr. Rogers, who made a speech; and as its climax, presentation to Mr. Rogers of a chromium replica of the original Dog-Iron cattle brand used by his father, and selection of Mr. Rogers as the first charter member of the Will Rogers Dog-Iron Club of America, an organization for high-school youths. Mr. Rogers also formally opened the rodeo.

FCC Indefinitely Delays Paramount TV Hearings

WASHINGTON: The Federal Communications Commission this week indefinitely suspended the Paramount hearings pending Commission action on petitions to end the hearings and transfer the case to the full FCC for immediate decision.

The Commission has been asked to throw out the anti-trust issue involving Paramount and to go ahead without waiting for an initial opinion from the hearing examiner. The urgency of settling the merger question by September, to allow the American Broadcasting Co. to plan its television programs for the winter season, was impressed on the FCC.

The hearings have been going on for many months for the two-fold purpose of establishing Paramount's fitness as a TV station licensee, and to examine various aspects of a projected merger between ABC and United Paramount Theatres.

Republic 6-Month Net Is \$379,551

Republic Pictures reports a net profit of \$379,551 after taxes for the 26-week period ended last April 25. The figure compares with \$426,830 for the same period in the previous year. The net this year was \$794,551 before taxes, compared with \$771,830 for the same period last year.

at Last! **THE BOX OF**

**AN ALL-
WALT DISNEY
SHOW**

...that's doing bonanza business for the Criterion, New York;
Hillstreet, Los Angeles; Pantages, Hollywood; Golden Gate,
San Francisco; Keith, Washington; Town, Baltimore;
Palace, Montreal!...Rave reviews!...Audience applause—

**...ALL YOURS FOR THE WONDERFUL
MID-SUMMER SEASON!**

"...for a wonderful feeling that the movies are still the gre

WISH YOUR DREAM COME TRUE!

**ADVENTURE'S
FAVORITE
HERO**

**fight for
freedom
and for
love!**

Stirring
drama of the
gallant outlaw of
Sherwood Forest
and his merry men,
rising to deeds of
daring against the
evil enemies of
their king!

Walt Disney's
STORY OF

ROBIN HOOD

AN ALL-LIVE-ACTION PICTURE

Color by **TECHNICOLOR**

STARRING
RICHARD TODD WITH **JOAN RICE**

Produced by PERCE PEARCE Directed by KENNETH ANNAKIN
Screenplay by LAWRENCE E. WATKIN

You'll love — or
hate — each one:
FIGHTING FRIAR TUCK
TOWERING LITTLE JOHN
VILLAINOUS PRINCE JOHN
DASHING WILL SCARLET
TRAITOROUS SHERIFF
OF NOTTINGHAM
— and many, many more!

AND TO COMPLETE
THIS GREAT
ENTERTAINMENT
PROGRAM PERSONALLY
PLANNED BY
WALT DISNEY

Greater than his Academy Award
winners "BEAVER VALLEY", "SEAL
ISLAND" and "NATURE'S HALF-ACRE"

Walt Disney's
NEWEST
TRUE-LIFE ADVENTURE
**Water
Birds**

Print by
TECHNICOLOR

Plus

Walt Disney's
heart-warming cartoon

The
**LITTLE
HOUSE**
Color by
TECHNICOLOR

**AN ALL-NEW
ALL-COLOR
ALL WALT DISNEY
WONDER SHOW!**

STARTS **THURSDAY 9 A.M.**

COOL

CRITERION

B'WAY
AT 45th

↑ And here's how they're advertising it for the big dough!

(THESE MOTION PICTURES AVAILABLE INDIVIDUALLY OR AS A COMBINATION)

Distributed by
**R K O
RADIO
PICTURES**

The
Showmanship
Company

"The latest medium in the entertainment field" — LOS ANGELES EXAMINER

CEA IN ANNUAL SUMMER MEET

See New Product; Discuss Entertainment Tax and Television Competition

by PETER BURNUP

LONDON: The Cinematograph Exhibitors Association annual summer convention opened this week at the North Wales beach resort of Llandudno for a busy schedule of hard work and fun.

As usual, the showmen were treated to previews of forthcoming product. Monday they saw the Associated British "Castle in the Air," which was followed by a supper dance. Tuesday, J. Arthur Rank presented his latest, "Penny Princess," also followed by a dance. Wednesday, MGM offered "Scaramouche," and on Thursday Monarch Films invited delegates and friends to a sea-trip in connection with the filming of their "Hindle Wakes."

Committees at Work

There were the customary golf and bowls tournaments and other diversions, but in the midst of all that, quite a lot of work was accomplished by the two CEA committees—the Legal and Finance and the Parliamentary and the General Purposes. The CEA General Council met Wednesday.

Prominent on the agenda were a review of the entertainment tax position, reports on television and the latest situation on "supporting programme" quota. All three subjects got blunt and forthright airings.



With the Labor opposition returning to its attack on Film Quota Act defaulters, Peter Thorneycroft, president of the Board of Trade, revealed in Commons last week that he had ordered "a substantial number of quota prosecutions to be instituted as soon as possible."

Labourite M.P. Stephen Swingle charged that the Board's procedure in taking recommendations for prosecution or non-prosecution of quota defaulters from the Films Council, whose members include persons connected with defaulting theatres, "is an open conspiracy to defy the law."

Critical of Government

Mr. Swingle was especially critical of Loew's Empire theatre in London, which he called "the most notorious defaulter," not being prosecuted. The Parliamentary quota critics are friends and moonpieces of the left-wing studio unions here which are busily engaged in a campaign to create an anti-American atmosphere in advance of the coming governmental monetary agreement talks governing remittances for American films.

The campaign in Commons is expected to be intensified with the next likely step a demand that the Government deal with the

U.S. State Department rather than with American film industry representatives. This would follow the pattern of the French talks.

Another anticipated political demand of the left-wing unions is expected to be one for full employment of studio technicians whether justified by the production potential or not.

In reply to a question, Mr. Thorneycroft told Commons that British films earned £2,250,000 (\$6,300,000) in foreign markets in 1950. He added that this was the first year when such figures were available and that the 1951 statistics are not as yet complete. Excluding British films made by American subsidiaries here, 10 British films have been given bookings on American theatre circuits during the past three years, Mr. Thorneycroft revealed.

Urges Resignations

In connection with the Films Council, Mr. Swingle suggested that the president either disregard the Council's recommendations or ask its members connected with defaulting circuits to resign. To which Mr. Thorneycroft retorted that he did not accept the opposition's description of the Council, which consists of 22 members, seven of them independents.



Reginald P. Baker, re-elected president of the British Film Producers' Association for a third year, warned his Association's members, in his Presidential address, of the necessity for the continuance of the Eady Plan.

"If, within the next few months, there is no arrangement for the extension of the Eady Fund beyond August 4, 1954, then there will be a very substantial drop in British production after March, 1953, and it may well be that production in this country may wither away," he declared.

Producers Need Eady Plan

He added that, unless the period of the levy is extended, it will mean that any film released in Britain during the spring of 1954 will not receive the benefit of the levy in full measure. "This will mean that producers will be unable to enter into forward commitments in respect of production beyond approximately the end of March, 1953," he said.

Exhibitors generally accepted Sir Wilfred Eady's Plan under protest and on the understanding that it would operate for three years only, as a device to get producers out of their temporary difficulties.



In its first annual report, the Children's Film Foundation, established under the direction of Miss Mary Field and financed out of the Eady Pool, records that by September it will have ready for distribution three full-length features in addition to a mixed bag of shorts, featurettes, magazines and cartoons.

Senate Unit Film Probe Under Way

WASHINGTON: Investigation of the film industry's trade practices by the Senate Small Business Committee was scheduled to get under way this week with the departure from here of Walter Amis, official investigator for the committee.

Mr. Amis was to fly to the coast Tuesday to start the probe which will eventually be extended to Chicago, Atlanta or New Orleans, New York, Washington, D. C., and Minneapolis or Omaha. The coast was decided as the lead-off spot for the probe because the committee was impressed with the brief, detailing exhibitor complaints, submitted by the Southern California Theatre Owners Association.

Supervising the investigation from Washington is Gillis W. Long, committee counsel. Mr. Long is slated to spend the next six months serving on the House Campaign Expenditures Committee and will not go to the coast or any of the other cities designated as "sore spots" but will keep in constant touch with Mr. Amis, who is working according to a special program worked out by the two men.

Mr. Long has said that it is planned to conduct on-the-spot probes on six or seven areas during the next few months and to have material and reports ready for hearings in each of the cities early next year, possibly January. After the exhibitor hearings are completed around the country, it is expected that hearings will be held in Washington where testimony will be heard from the Justice Department and other officials. Then there will be hearings here or in New York to get "the distributors' side of the case."

The committee functions, more or less, on a bi-partisan basis, and such changes as may occur in the Senate as a result of the elections, are not likely to affect the investigation plans. Mr. Long said he did not know how long Mr. Amis would be at the West Coast or in any of the other cities, his movement depending on how much progress is made by the investigation.

British Give Awards To U. S. Documentaries

WASHINGTON: British Ambassador Sir Oliver Franks last week presented awards to U. S. officials for four government documentary films which won honors at last year's Edinburgh Film Festival.

The presentation was at a ceremony at the British Embassy. Assistant Navy Secretary John F. Floberg received awards for two Navy documentaries, while Assistant Secretary of the Interior Robert R. Rose accepted an award for a film produced by his Department and International Information Administrator Wilson F. Compton accepted an award for a State Department documentary.

Greene Adds To Total of RKO Stock

WASHINGTON: David J. Greene now holds 18,800 shares of RKO Theatres common stock through a trust, after acquiring 4,500 shares in May, according to an announcement by the Securities and Exchange Commission. Mr. Greene also was reported as holding 16,450 shares in his own name, and 10,000 in a partnership. In addition, members of his family own another 3,600 shares.

The latest SEC report on security transactions and holdings of corporation officers and directors covers the month ending June 10.

A. Louis Oresman, another RKO Theatres director, acquired 3,000 shares in May, bringing his total holdings to 22,100 shares.

Harry M. Warner sold six small blocks of Warner Brothers common totalling 1,900 shares, according to the report, and now holds 245,400, as well as 16,000 in a trust.

Two purchases of RKO Pictures common stock last November, amounting to 1,000 shares, were reported by Noah Dietrich.

A. H. Blank of United Paramount disposed of 500 shares of the company's common stock held in the Myron Blank trust, reducing it to 2,050. He now holds 12,337 shares in his own name and in a number of trusts.

Herbert E. Herrman, Trans-Lux director, doubled his common stock holdings in May by buying 1,000 shares in six separate transactions.

W. Ray Johnson of Monogram, through a series of transactions in March and April, reduced his holdings of common stock to 4,517. He sold 8,300 shares.

C. H. Phelan, a new officer of Loew's, Inc., reported the purchase of 200 shares of common stock in March.

Warner Canadian Staff Holds Sales Meeting

Warners' entire Canadian sales force held a two-day meeting this week at the Royal York Hotel in Toronto to discuss distribution of the forthcoming Warner product, with Ben Kalmenson, vice-president in charge of distribution, presiding. Mr. Kalmenson, as in prior divisional meetings in New Orleans, Pittsburgh and Chicago, called for a report on each territory. Attending the Toronto meetings were: Jules Lapidus, eastern and Canadian sales manager; Canadian district manager, Haskell Masters; Calgary manager Arthur Hersh and salesman J. Bermack; Montreal manager Grattan Kiely and salesman A. Cohen; St. John manager Mickey Komar; Toronto manager I. Coval and salesman C. F. Pearce; Vancouver manager Earl H. Dalgleish; Winnipeg manager Frank Davis and salesman B. Brookler; Anthony Ranicar, Canadian field man.

People in The News

H. V. (ROTUS) HARVEY has resigned as president of the Independent Theatre Owners of Northern California because of pressure of other activities. MR. HARVEY is president of the Western Theatre Owners.

GEORGE M. MANN, president of Mann's Theatre Service, was scheduled to arrive in London at the weekend with Mrs. MANN, from San Francisco, on the first stop of a two-month visit to the Continent. One of the purposes of his trip is to make film deals.

NATHAN D. GOLDEN, film chief of the Commerce Department, is scheduled to sail from Le Havre, France, July 12, returning to New York July 18 or 19, after a three-month tour of European film centers. MR. GOLDEN also participated in the recent negotiations for a new U. S.-French film agreement.

WILLIS DAVIS, who built and operated the Ponce de Leon and Buckhead theatre in Atlanta in 1927, and who was later associated with the Lucas and Jenkins organization in that city, has been appointed to an executive position with the Wilby circuit, according to an announcement by R. B. WILBY, president.

GASPER URBAN, formerly office manager and head booker of the Paramount branch in Boston, has been assigned temporarily to the Charlotte, N. C., branch in the same positions. He was recently discharged from the U.S. Marine Corps where he was a lieutenant.

WILLIAM C. HUNT, head of the Hunt Theatres, Inc., in the southern New Jersey resort communities, has been awarded a plaque by the Wildwood, N. J. Chamber of Commerce for his achieve-

ments in the theatre-building field. He was among a group of Wildwood business men so honored for their contributions in advancing the community.

THEODORE SMITH, administrative assistant to JOHN G. MCCARTHY, international division vice-president of the Motion Picture Association of America, has been appointed Continental representative. Mr. Smith will leave for Paris later this month to assume his new duties, while ROBERT CORKERY, former European Coordinator of the U.S. Displaced Persons Commission, will fill MR. SMITH's position in the New York office.

ROBERT CLARK, who resigned recently as sales manager for Paramount in San Francisco, has been named administrative head of Unicorn Theatres' Northern California interests.

J. C. SHANKLIN, who operates the Greenbrier theatre in Charleston and the Lewisburg theatre in West Virginia, has been elected alternate delegate at large from his state to the Democratic national convention in Chicago.

GUTHRIE F. CROWE, president of the Kentucky Association of Theatre Owners, has been confirmed by the Senate as U.S. District Court judge in the Canal Zone.

GEORGES ROUVIER, United Artists general manager in France since 1936, will extend his supervision to Switzerland, with LEON FAVRE continuing as manager in Geneva. In addition, GEORGE SOULAT, Belgium manager has been promoted to sales supervisor in France with headquarters in Paris, and ALBERT STEINHARDT, former manager in Puerto Rico, has been promoted to succeed MR. SOULAT in Belgium.

Subsidy Demand Stymies Paris Agreement Talks

French insistence on some form of subsidy for the French industry, with the money to be taken from American film earnings in France, has stalemated the talks for a new Franco-American film agreement to replace the one that expired June 30. The meetings in Paris broke up last week following day-and-night sessions. They were conducted for the Americans by Fayette W. Allport, representing the Motion Picture Association of America, Alfred W. Crown, for the Society of Independent Motion Picture Producers, and Gerald Mayer of the American Embassy sitting in for the U.S. industry. There will now be a delay of a week or two in the talks. Either Eric Johnston or John G. Mc-

Carthy, MPAA vice-president in charge of the international division, will go to Paris later in July to resume negotiations.

Warners Given Extension To Dispose of Theatre

Warner Bros. has been given a one-month extension, until August 4, to dispose of a theatre as called for in the anti-trust consent decree. The deadline for the disposition was last weekend. The Justice Department said the company had done very well in complying with the divestiture schedule under which they were to dispose of 27 theatres by July 5. Warner Bros. actually sold and transferred 26, and would have sold the 27th if the prospective purchaser had not become involved in a car accident.

Universal-International's 40

**...WILL BE PRE-SOLD WITH
FULL-COLOR ADVERTISEMENTS...
TO OVER 138,000,000 READERS OF
SIXTEEN NATIONAL PUBLICATIONS
...AND 87 NEWSPAPERS
IN 64 INDIVIDUAL CITIES!
THE MOST POWERFUL NATIONAL
ADVERTISING CAMPAIGN
IN U-I HISTORY!**



th Anniversary Motion Picture!



Universal-International presents
GREGORY PECK
ANN BLYTH

in Rex Beach's
The WORLD
IN HIS ARMS
COLOR BY *Technicolor*

with **ANTHONY QUINN** • **JOHN McINTIRE** • **ANDREA KING** • Directed by **RAOUL WALSH** • Screenplay by **BORDEN CHASE** • Produced by **AARON ROSENBERG**

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

ONE night last week a considerable number of the foremost contract-producers in Hollywood sat long in earnest conference about a stance to be taken with respect to the change of attitude on the part of employing studios toward profit participation. Long a much sought-after and seldom-won type of employment contract, the profit-participation deal is coming rapidly into favor among employers, not only for players, as in Universal-International's notably successful 50-50 agreements with free lance stars too high-priced to be risked at straight salary terms, but also for directors, writers and contract-producers.

Employee attitude toward profit-participation is not so clearly defined as employer attitude. While there are confident professionals who regard the risk of earning nothing as a fair price to pay for the chance of earning much, they are considerably outnumbered. But both kinds, in the Hollywood scheme of things, will do what their agents tell them to do, practically without exception. If the agents, who haven't gone on record in the matter, agree with the studio employers who consider that profit-participation may make the whole difference between sunshine and shadow in the days to come, it follows that the studios will be able to make more pictures for the relatively lesser revenues now available to them than will be the case otherwise. Maybe, if it works out that way, the studios can make so many more than now that the really bad ones can be jerked and junked, as is done with bad plays on Broadway, to the aggregate benefit of everybody concerned.

LAST weekend the Screen Actors Guild, the Alliance of Television Film Producers, and several other TV-producing interests, announced agreement on the terms of the first bargaining contract ever negotiated between the SAG and television film producers. A quite complicated agreement provides for the payment of additional monies to players for third and subsequent televiewings of the pictures in which they appear. The contract, long in negotiation, reflects mutual understanding that television isn't yet so far around that famous corner as to be able to pay its way at prevailing rates, and it is to be noted that this contract does not cover the television-film production activities of Columbia and Universal-International, for which a separate contract is being negotiated.

Nevertheless, and although it appears to bear in no wise whatsoever on theatrical

film production, the contract with the TV people is the first formal instrument in which film producers have agreed with actors that the latter are entitled to additional pay for re-runs of their films. It will have become a precedent of pertinence by the time the actors next sit down with the theatrical film producers to thrash out a renewal of the contract in which actors long have sought, unsuccessfully so far, to have a provision for added payment to actors appearing in reissued pictures included.

FOUR pictures got started during the pre-holiday week, two of them in color by Technicolor.

William Keighley started "The Master of Ballantree," Technicolor, in London for Warners. It has Errol Flynn, Beatrice Campbell, Roger Livesey, Anthony Steel and a large supporting cast.

Nat Holt, who releases through Paramount, began shooting "Pony Express," Technicolor, with Jerry Hopper directing Charlton Heston, Rhonda Fleming, Jan Sterling, Forrest Tucker and Michael Moore. Lindsley Parsons launched "Down Periscope," for Allied Artists, with Lew Landers directing Mark Stevens, Bill Williams, Dorothy Malone and others.

Howco Productions, independent, began filming "Lost Women of Zarpa," produced and directed by Ron Ormond, with Jackie Coogan, Chris-Pin Martin, Allan Nixon, Richard Travis and June McCall.

Universal "Arms" Trailer Shows 40-Year History

"From Then Till Now," an eight-minute short subject recounting something of Universal Pictures' 40 years of film production, is being distributed free of charge to exhibitors as a deluxe advance trailer for the company's "40th Anniversary Year Picture," "The World in His Arms." The short features many humorous and nostalgic clips from various Universal hits of the last two decades and concludes with some scenes from "The World in His Arms," in color by Technicolor and starring Gregory Peck and Ann Blythe.

Royal West Signs Carpenter For Series of Westerns

Royal West Productions, Inc., headed by Alex and Richard Gordon, has signed Johnny Carpenter, cowboy actor and producer, to produce and star in a series of six western action adventures to be known as "The Fighting Marshal" series.

Alex Gordon will be executive producer

THIS WEEK IN PRODUCTION:

STARTED (4)

INDEPENDENT

Lost Women of Zarpa (Howco Prods.)

MONOGRAM

Down Periscope (Allied Artists-Lindsley Parsons Prod.)

COMPLETED (5)

COLUMBIA

Savage Mutiny (Esskay Pictures Co.)
Winning of the West (Gene Autry Prods.)

INDEPENDENT

The Outlaw Marshal (Royal West Prod.)

SHOOTING (32)

COLUMBIA

Salome—The Dance of the Seven Veils (Beckworth Prod.—Technicolor)
The Member of the Wedding (Kramer Company)

INDEPENDENT

Bwana Devil (Arch Oboler Prod.—Ancasco Color)
Man Trap (Alexander Pael Films—London)
Moulin Rouge
Moulin Prods. & Romulus Films—United Artists release
The Velvet Cage (Wisberg-Pollexfen Prods.)
Ruby Gentry (Bernhard-Vidor Prod.—20th Fox release)
The Black Pawn (Eros Films, Ltd.—Lippert release)

MGM

Never Let Me Go
The Story of Three Loves (Third sequence—"Equilibrium"—Technicolor)
Small Town Girl (Technicolor)
Sombrero (Technicolor)
Naked Spur (Technicolor)
I Love Melvin (Technicolor)

MONOGRAM

Battle Zone (Allied Artists)

PARAMOUNT

Pony Express (Technicolor)

WARNER BROS

The Master of Ballantree (Technicolor)

Kansas City 1-1-7

(Assoc. Players & Producers—United Artists release)

MGM

The Desperate Search

PARAMOUNT

Roman Holiday
Scared Stiff (Hal Wallis Prod.)
Pleasure Island (Technicolor)
The Stars Are Singing (Technicolor)

REPUBLIC

South Pacific Trail
Fair Wind to Java (Trucolor)
The Lady Wants Mink (Trucolor)

RKO RADIO

The Difference (Filmmakers Prod.)
Murder
Blackbeard the Pirate (Edmund Grainger Prod.—Technicolor)

20TH CENTURY-FOX

Powder River (Technicolor)
The Farmer Takes a Wife (Technicolor)
Niagara (Technicolor)

UNIVERSAL-INT'L

Seminole (Technicolor)
Mississippi Gambler (Technicolor)
Roughshod (Technicolor)

WARNER BROS

Stop, You're Killing Me (Warner-Color)
The Desert Song (Technicolor)

on the series, which will star Carpenter and his horse, "Skipper," in original stories and screenplays written by Carpenter. The first picture, "The Outlaw Marshal," is now in production, with exteriors being filmed.

**"BOYS,
THEY'LL
SURE
HUSTLE TO
SEE RUSSELL
IN A
BUSTLE!"**



It's the all-time
great comedy for Bob
—outpacing "Paleface" for
songs, production, laughs.
It's got that Jane again
and the big double-plus of
Roy Rogers and Trigger!

BOB HOPE · JANE RUSSELL · ROY ROGERS IN

Produced by ROBERT L. WELCH
Directed by FRANK TASHLIN
Written by Frank Tashlin,
Robert L. Welch and Joseph Quillan

and **TRIGGER**

**SON OF
Paleface**
COLOR BY
TECHNICOLOR



The National Spotlight

ALBANY

The *Times-Union*, in a followup on the sale of five Warner Theatres in Elmira and Medina, and the transfer of five other WB houses in the Western district to Pittsburgh Zone Manager M. A. Silver's supervision, stated that "No other immediate curtailment of the Albany office is expected", and that Harry Finstein, zone manager in New Haven, would be here July 9 and 10 to discuss "the changes of operation" with Charles A. Smakwitz. . . . Bob Lamont, office manager of Lamont Theatres is a father of a daughter born to Mrs. Lamont. . . . Visitors included: Bernard Diamond, Gloversville; Peter T. Dana, New York; Dave Rosenbaum and son, Elizabethtown; Joe Agresta, Massena and Watertown; Sam Slotnick and Rube Cantor, Syracuse; Clarence Opp, Poland and Northville; and George Thornton, Saugerties, Tannersville and Windham. . . . Henry L. Blatner, who won the Variety Club golf championship, is co-designer and co-owner of the Delaware, leased by Warners. . . . Lamont drive-ins are experimenting with a policy of booking top pictures Friday-Saturday and Sunday-Monday. Harry Lamont and Gerald Schwartz first tried scheduling big features Friday-Saturday-Sunday at the Riverview, Rotterdam.

ATLANTA

Newman Corker has started work on his new Alps-Road drive-in theatre at Athens, Ga. . . . George L. Denton, for many years theatre owner at Knoxville, Tenn., died at his home there at the age of 71. . . . The Webbo theatre at Harriman, Tenn., damaged by fire last January, has been remodeled and reopened. The house is operated by Crescent Amusements. . . . The Victory drive-in theatre, also damaged by fire, but recently, has reopened as the Dixie drive-in theatre with L. G. Hook as manager. . . . Ed Winburn has taken over the operation of the Fairfax theatre at Popular Point. It was managed for several months by Cecil Cohen owner of the Murray Hill at Jacksonville, Fla. . . . William Jenkins of the Georgia theatre at Atlanta, is the new owner of the Forrest Park drive-in at Forrest Park, Ga. The former owner is Oscar Howell. . . . Local theatres have appealed to the City Commission for repeal of the local five per cent tax. A one per cent county tax will be removed August 1.

BALTIMORE

Frank L. Gibson, Sr., chief operator at the Century has returned from his vacation. . . . John Volz, Northwood theatre publicist, has reported to Fort Meade for his annual two weeks tour of duty as a major in the reserve. He will be Public Information officer. . . . George Burger, assistant manager of the Northwood theatre, has returned from Atlantic City. . . . I. M. Rappaport,

Town and Little theatres, made a flying trip to Los Angeles. . . . Tom Finn, Sr., projectionist at the Parkway, has returned to work after a siege in the hospital. . . . Aaron Seidler, New Albert theatre, is now buying and booking for the Rivoli theatre. . . . Lester B. Issac head of Loew's projection and sound department was in Washington supervising the first big screen telecast of the Maxim and Robinson fight held at Loew's Capitol Theatre.

BOSTON

Michael Redstone's son Edward received his master's degree from the Harvard Graduate School of Business Administration and is now active in the operation of the six drive-ins belonging to the Redstone circuit. . . . A daughter was born to the Jimmie Stonemans, president of Relston, Inc., theatre candy concessionaires. . . . Al O'Camp, producer of "Strange World", a film taken in the Brazilian jungle, was in town to meet the press. . . . Stanley Eilenberg has taken a lease on the Lexington, Lexington. . . . The U & I Theatre Corporation has signed leases on the Royal, Lowell and the Wilmington, Wilmington. . . . Sam Feldman has closed the Universal, Fitchburg for the summer. . . . Henry Neveux, Plainville Recreational drive-in, has added

a kiddie hook and ladder firetruck to his children's playground, the first of its kind in a New England drive-in. Purchased from Overland Amusements of Lexington, it is a miniature hook and ladder painted red and is attached to a red Crosley automobile and can carry as many as 36 children at one time.

BUFFALO

Jack Goldstein, manager of the National Screen office here, flew to New York last week-end, for the funeral of his mother who died there at the age of 88. . . . Albert Measer now is manager of Dipson's Amherst theatre at University Plaza. He succeeds John Shevlet who is managing the Star in Tonawanda, also a Dipson house. . . . Dave Miller, chief barker, Tent No. 7, Variety club of Buffalo, held a meeting with the crew to discuss Variety Day at the Fort Erie races on July 18. . . . Jack Mundstuk, MGM exchange head, held a trade screening in Shea's Elmwood for "Ivanhoe". . . . Charlie McKernan, manager of the UPT Seneca in South Buffalo, tackled some healthy figures on his box office gross by playing the Robinson-Maxim fight films as an attraction Friday and Saturday. . . . The new Transit drive-in, on the Transit Road near Lockport, is nearing completion and will open in a few weeks. The theatre will accommodate 350 cars and is owned by a company including Tony Ragusa, George Tater and Louis Battaglia. . . . Vincent R. McFaul, general manager of the Shea theatres here and in Niagara Falls was married to Mrs. Anthony J. Canney in St. Joseph's Cathedral. . . . Elmer F. Lux, general manager, Darnell Theatres and city council president, has been appointed a deputy chief zone warden of Civil Defense. . . . Arthur Krolick, UPT general manager in Buffalo and Rochester, returned from a Detroit conference of UPT executives called by Edward L. Hyman, all pepped up over the line-up of attractions set for the summer months, starting at once. . . . James A. Whitmore, father of the MGM star of the same name, has been appointed director of the newly-created Division of Parking for the city of Buffalo. . . . Richard T. Kemper, Dipson theatres zone manager and Charles B. Taylor, associate general manager, UPT, Buffalo and Rochester, will attend the big stag outing of Buffalo Bill Tent, Circus Saints and Sinners of which outfit both are members.

CINCINNATI

The current record heat wave, with the thermometer in the high 90's for the past few weeks, has had a stimulating effect on theatre business. . . . David Litto RKO salesman in the Columbus, Ohio, territory, is recuperating from an operation. . . . The 36-acre tract on which the Dixie Outdoor theatre is located in Covington, Ky., just

(Continued on opposite page)

WHEN AND WHERE

- July 28:** IATSE, general executive board meeting, Nicollet Hotel, Minneapolis, Minn.
- August 2, 3:** IATSE district conventions, Nicollet Hotel, Minneapolis.
- August 4-8:** IATSE, 41st International convention, Nicollet Hotel, Minneapolis.
- September 1-5:** Annual convention, Western Theatre Owners, Feather River Inn, Blairsden, Calif.
- September 14-18:** Annual convention and trade show, Theatre Owners of America, Shoreham Hotel, Washington, D. C.
- September 30-October 1:** Annual convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.
- October 6-10:** 72nd semi-annual convention, Society of Motion Picture and Television Producers, Hotel Statler, Washington, D. C.
- October 20-22:** Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit, Mich.
- November 15-19:** Joint convention and trade show, Allied States Association, Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association Morrison Hotel, Chicago.

(Continued from opposite page)

across the Ohio river from here, has been purchased by Mr. and Mrs. C. D. Seller, at a reported price of \$150,000. . . . Harold Paught, associated with the Chakeres Theatre Co., headquarters in Springfield, Ohio, has been appointed city manager, at Shelbyville, Ky., with jurisdiction over the Shelby and Burley, Chakeres houses there. He succeeds A. W. Stanisch, who resigned to take charge of the first-run Kentucky Theatre, a Switow operation, in Louisville, Ky. . . . John A. Schwalm, veteran exhibitor, who operated the Rialto Theatre, in nearby Hamilton, Ohio, has been asked to resume his former post as chairman of the Butler County Democratic committee.

CLEVELAND

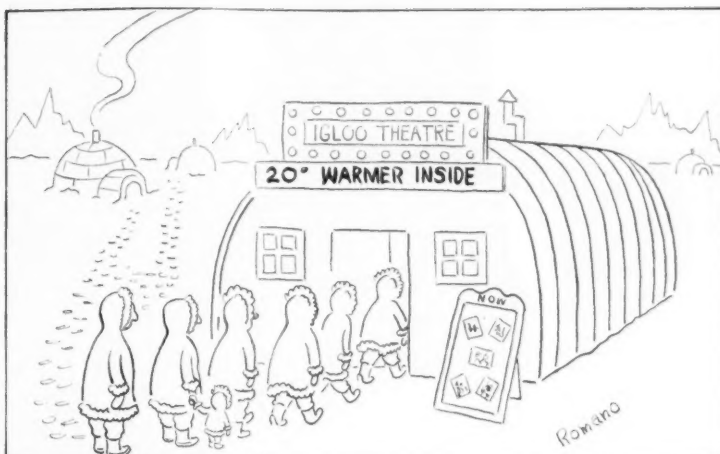
Johnny Ray brought out boxoffice lines for practically every performance during his week's engagement at Loew's State theatre. . . . Joseph L. Frankie finished the uncompleted Super 45 drive-in near Norwalk and opened it July 4. . . . Mrs. Hilda Nadler, wife of Ben Nadler, Film Exchange Bldg. manager, died. . . . Lou Ratener's Skyway drive-in, Norwalk, was closed for several days when a heavy storm cut off power in that area. . . . Jerry Wechsler, Warner branch manager and Mrs. Wechsler are visiting their son Navy Lt. Harry Wechsler stationed at Newport, R. I., in the Medical Corps. . . . James Ramicone bought RCA Brite-Arc high intensity lamps from M. H. Fritchley of Oliver Theatre Supply Company for his Gala drive-in, at Sawyerwood. . . . Lansing theatre, Lansing; Norka and Majestic theatres, Akron, closed for the rest of the summer. . . . Variety Club moved out of the Carter Hotel and expects to be installed in the Hollenden Hotel after August 1.

COLUMBUS

Dr. Clyde Hisson, chief state film censor, said a ruling on "The Miracle" may be delayed until July 15. The Ohio board saw the controversial film July 1. . . . Seven local indoor and drive-in theatres here had simultaneous first run showings of "The Well". These include the Drexel, Grandview, Hudson, Empress, Miles East Main, Scioto Drive and West Broad. . . . New building code has been approved by city council. . . . A. A. Morton, manager of the suburban Hudson, reported to police that in 21 days a total of 61 light bulbs have been broken in exit signs at the theatre. He blames stone throwing juveniles.

DENVER

Joe Sikes opened his new 250-car, \$50,000 Stockade drive-in at Chadron, Neb., on July 5. . . . Vince Footman, manager of the Victory, spent a few days in a local hospital as the result of his collapsing on a bus while going to work. . . . E. J. Touey, 60, owner of theatres at Grant, Neb., died there after a long illness. . . . Bernie Wolf, western division manager for National Screen Service, left for Seattle after conferring here with Jim Parsons, local manager. . . . Don Lappin is now managing the Ritz. . . . Warren Butler is city manager at Salida, Colo., for Atlas Theatres. . . . Jo Ann Gifford, secretary at Allied Rocky Mountain Independent Theatres, is recuperating from an operation.



DES MOINES

Nathan Sandler of Des Moines, owner of Theatre Enterprises, Inc., has announced plans to construct a drive-in theatre near Fairfield. . . . Davenport theatres, through Henry J. Plude, Jr., business manager of the Quad-Cities Theatre Managers association, have turned over \$1,100 to the Cerebral Palsy fund in Davenport. The money was collected in theatres of the city. . . . The Gem theatre at Glenwood was badly damaged by fire. The theatre is owned by Byron V. Hopkins of Sidney and managed by Ivan Steele. . . . The West theatre at West Bend has been completely redecorated. . . . Air conditioning has been installed at the Lime theatre in Lime Springs. Owner is Peter Kemmer. . . . Lisle Graves has reopened the theatre at Scranton. Mr. Graves also owns and operates the house at Churdan. . . . Earl H. Strohecker, manager of the Mars at LaPorte City, was married to Joan Wilken. . . . Tri-State managers for the eastern division held a meeting in Davenport to outline and schedule the circuit's summer and fall programs.

HARTFORD

James Tobin, manager, Warner theatre, Bridgeport, has resigned. He is replaced by John Petroski, shifted from managership of the Warner Palace, Norwich, Conn. George Haddad was named temporary manager of the latter house. . . . Ted Harris, managing director, State theatre, Hartford, and Mrs. Harris, accompanied by their two daughters, are in Nassau, Bahamas. . . . Ernie Dorau has been named manager of the Capitol Theatre, East Haven, Conn. Phil Gravit, New Haven branch manager, MGM, is planning a Connecticut vacation this month. . . . Ray Flynn, formerly assistant manager, Loew's Poli College, New Haven, now in Germany with the Army, has re-enlisted for two years.

INDIANAPOLIS

Dale McFarland, formerly with Tri-State Theatres, Des Moines, has succeeded Tony Walsh as general manager of Greater Indianapolis. . . . Ed Resener, formerly manager of the Swan at Terre Haute, has been switched by Y & W to the city manager's berth at Winchester, Lawrence

Lindsay, who was assistant manager of the Wysor, Muncie, succeeds Mr. Resener at the Swan. . . . Tom McKean, of the Weil theatres, Greenfield, is running for prosecutor of Hancock County. . . . Abe Baker will buy and book for the new National drive-in at Cumberland. . . . The 20th-Fox Family Club will hold its annual picnic on July 14. . . . Bob Hudson has opened his new Hi-View drive-in at Kendallville. . . . Joe Cantor is showing "My Six Convicts" first run simultaneously at the Esquire and the Shadeland drive-in.

KANSAS CITY

A tremendous wheat crop in Kansas, harvested under almost ideal conditions, promises a flow of wealth to that state as the grain is marketed. . . . Both firstruns and subsequent had good Independence Day matinee and night attendance—in many cases better than a Sunday. . . . The Vogue is holding "Saraband" for a second week. . . . Another "Francis" picture is receiving the usual response to that series; this is "Francis Goes to West Point". An extra late show was given Saturday night at four Fox Midwest firstruns, to accommodate the public. . . . Several exhibitors have commented on the fact that good weekend patronage was enjoyed over the Fourth and Saturday despite the large exodus of people over the long week-end. This holiday season patronage, at both firstruns and subsequent, was unexpectedly large. . . . The Paramount has a double bill this week: "The Green Glove" and "The Lady Says No" with good opening-day attendance.

LOUISVILLE

According to a report of state revenue, compiled by the Department of Finance and the Department of Revenue, tax revenue on amusement (combined) for May 1952, was \$175,609, as compared to \$136,954 for May, 1951, indicating an increase of \$38,655.06. . . . In celebration of the fifth anniversary of the opening of the Skyway drive-in theatre, Buechel, Kentucky, Lou Arru the owner and executive director, offered free vanda orchids to the ladies and free cartoon books to the kiddies. A similar arrangement was worked out by Mr. Arru for the cele-

(Continued on following page)

(Continued from preceding page)

bration of the second anniversary of the opening of his Twin drive-in, one of the largest twin installations in the south. . . . The Iroquois Amphitheatre was scheduled to open for the season on July 7. . . . John Nolan who operates a fairyland in conjunction with his Parkway drive-in theatre, is offering all rides free to the kiddies who are patrons of the theatre. . . . Advertised as the first time in Louisville, the Preston drive-in theatre here, presented a public square dance in their patio starting at 7:00 p.m. . . . Out of town visitors included: A. N. Miles, Eminence Theatre, Eminence, Ky.; Bob Enoch, State and Grand, Elizabethtown, Ky.; Don Steinkamp, Dream, French Lick, Ind.; Bob Harned, Empire, Sellersburg, Ind.; and R. L. Gattrost, Victory, Vine Grove, Ky.

MEMPHIS

Allied Independent Theatre Owners of the Mid-South will hold their annual convention in Memphis Dec. 9-11, Vernon Adams, secretary said here. AITO has invited the Tennessee Press Association to hold its convention at the same time. . . . The Strand Theatre at Amory, Miss., one of the Flexer Theatres, Inc., chain has closed for the summer. . . . Two other Mid-south theatres have closed for an "indefinite period." They are the Radio at Arkadelphia, Ark., owned by Rowley United Theaters Inc., and the Dyess at Dyess, Ark., owned by C. M. Martin. . . . Malco Theatres, Inc. has announced several changes in operation set-up. M. A. Lightman, Sr., president made the announcement. Clayton Tunstall, district manager, has been named manager of the Malco in Memphis and the job of district manager has been eliminated. Elliott Johnson was shifted from the Malco to manager of the Crosstown, also in Memphis. Jack Tunstall who has been managing the Crosstown is leaving the theatre business. Joe Keifer of the purchasing department has been made a partner in the Princess Theatre and is its new manager. William Forbes, present manager of the Princess will relieve other managers during the vacation season and will be given another assignment later.

MIAMI

The co-axial cable was welcomed to this area on the eve of June 30 with a "Cable Party" in the WTVJ studio, with Senator Spessard Holland making the welcoming address. On July 1 it was celebrated city-wide with Mayor Chelsie Senerchia joining with county commissioners, Miami Kiwanis Clubs and Southern Bell Telephone executives in a televised luncheon commemorating the occasion. . . . The Wometco "Big League" awards were presented at a luncheon, with top honors accepted by Manager Tom Rayfield of the Carib. Following in order of finish were Miracle, Mayfair, Gateway, Lincoln, Miami, Grand, Surf and Center. Cash awards were shared with assistants of winning theatres. . . . The Carib theatre offered a special treat with a Saturday matinee extra of full theatre-size television of a Western, preceding the regular show. . . . Walton Oakerson, manager of the Essex, returned from a fishing holiday at Marathon, Florida. . . . Douglas Jernigan is vacation relief manager of the Wometco Theatres. . . . Owen Locke is serving Florida State Theatres in the same capacity. . . . Earl Rowlands is Boulevard manager.

MINNEAPOLIS

The announcement of the promotion of Arthur W. Anderson, Minneapolis, midwest manager of Warner Brothers with headquarters at Chicago, was one of the leading news stories in a recent issue of the Minneapolis Star. . . . Benjamin N. Berger, president of Berger Amusement Company, has been named a director of the Minneapolis Round Table of Christians and Jews. . . . William Frank, Minneapolis and St. Paul circuit owner of motion picture theatres, and also a film producer, is receiving a considerable amount of local newspaper publicity on his new series of featurettes about the winners of Congressional medals of honor that he is now producing. . . . F. A. Wiggins, manager of the Uptown theatre, a Minnesota Amusement Company neighborhood house, was presented with a diamond watch at a surprise testimonial luncheon tendered to him by members of the Uptown Commercial Club of which he is secretary. The luncheon was in honor of his community activities upon the occasion of Mr. Wiggins' transfer to managership of the Century theatre, a first run loop house.

NEW ORLEANS

Two more Twin drive-ins are in the construction stage for Joy Theatres, Inc., one at Monroe, La., the other near Mansura, La. . . . Larry and Barney Woolner of Woolner Theatres, Inc., have taken over the recently closed Liberty. They will start operations on Sept. 1 as a first run house. . . . Frank Smith, Grand, Grand Isle, who also operates Smith Refrigeration in Marrero, La., recently placed a 20 ton air conditioning unit in W. Butterfield's Royal in Bernice, La. . . . Exhibitors visiting were Mayor Lew Langlois, New Roads, La.; Billy Johnson, Alexandria, La.; Mrs. E. A. Canfield, Lamar, Purvis, Miss.; Allen W. Vowell, Taylorsville, Miss.; L. R. McIntosh, Mize, Miss.; Ed Ortic, Clermont Harbor, Miss.; A. L. Royal, Meridian, Miss.; Teddy Solomon and Harry E. Thomas, McComb, Miss.; Mr. and Mrs. Al Randall, Woodville, Miss.; Ernest Drake, Ponchatoula, La.; and Hector Naquin, Cecilia, La. . . . Abe Berenson, Allied Gulf head and a director of Allied, was in New York for Compo's special meeting, July 7. . . . Because of his illness and presently confined to Bets Hospital, Alexandria, La., L. R. Harper closed the Ray, Turkey Creek, La. . . . John Doles, owner operator of Marion, Marion, La., is having a 300 car drive-in erected near Sterlington, La., Hodges Theatre Supply furnished complete motiograph sound and projection equipment for the operation.

OKLAHOMA CITY

The Chieftain theatre is having kiddies matinee every Thursday. . . . The Capitol theatre had one-day showing of MGM pictures this week. Sunday, "King Solomon's Mines"; Monday "Annie Get Your Gun"; Tuesday, "Battle Ground"; Wednesday, "Show Boat" and Thursday "Ambush". . . . The Princess Theatre, at Bristow, Okla., has started having afternoon matinees. . . . The Moderne drive-in theatre, Tulsa, Okla., has changed its name to Admiral drive-in. . . . Fire destroyed the Princess theatre, at Calico Rock, Ark., only

motion picture house there. B. H. Troter owned the theater. It was built about five years ago. . . . Three Tucson, Ariz., men D. D. Harris, Wesley R. Becker and Hugh L. Downs will build a drive-in theatre at Yuma, Ariz. The men purchased 10 acres of land for a site for the project.

PHILADELPHIA

With "The Greatest Show On Earth" breaking again for a popular-price run, it opens day-and-date in a number of key neighborhood houses without playing a downtown first-run on its return trip. . . . Jo Silver, former amusement advertising solicitor for the old "Evening Public Ledger," is now night manager at William Goldman's News in the center-city area. . . . Harry D. English has resumed buying and booking for the Capitol and the Towne in Susquehanna, Pa., previously handled by Allied Buying and Booking Service here. . . . The Majestic, Mt. Penn, Pa., is closed on Thursdays for the present. . . . More drive-in theatres are in the construction stage in this area, in spite of the fact that grosses have been way behind those of last year due to the bad week-ends which predominated in the early part of the Spring. . . . Allied Buying and Booking Service is now handling Dan H. Mowery's Cumberland Drive-In, Newville, Pa., and Robert H. Trimble's Pioneer, Robeson, Pa. . . . Charles L. Judge, manager of the Trans-Lux, and Catherine Coleman, were married last week. . . . Protective union closing notices were put up by the Warner circuit at the Sedwick and Lindy. . . . New Palace and Ogontz darkened for the remainder of the summer. . . . Franklin Pease, formerly with Tri-State Buying and Booking Service, is managing Jack Greenberg's Avalon, Avalon, N. J., for the summer. . . . The Doris, closed neighborhood house, was sold at auction for \$14,000. . . . Benjamin Seligman, former manager of the Strand, Wilmington, Del., who had been working in San Francisco, returned to the city. . . . Dr. Ira L. Schiffman had his National, Harrisburg, Pa., recarpeted, and in the same city, installation of 2,000 new seats at the State has been completed. . . . "Jumping Jacks" which opened at the Fox, has been booked in for a minimum of six weeks. . . . Area houses closing down this week for the summer include the Karlton, Williamsport, Pa.; Perry Hoffman's 19th Street, Allentown, Pa.; Rialto, Trenton, N. J. . . . Mel Geller and Sam Taustin, operating the Brandywine Drive-in, Wilmington, Del., opened their new Wilmington Speedway for stock car races on Sundays. . . . Al Lasek, assistant manager of the Senate, Harrisburg, Pa., recovered from an illness that had him laid up. . . . Dr. John O. Hopkins, Sr., owner of the Hopkins, Wilmington, Del., released from the Delaware Hospital where he recuperated from an illness.

PITTSBURGH

Members of the Allied Motion Picture Theatre Owners of Western Pennsylvania were more then surprised when Fred Beedle of Canonsburg resigned as president after serving such a short time in that office. He gave pressure of business as his reason. . . . Because of new building and an extension of Camp O'Connell, Variety Club Tent No. 1 is faced with the prospect of raising more

(Continued on page 38)

BOXOFFICE PARADISE... OPEN FOR BUSINESS!

ROMANCE

SPECTACLE

ADVENTURE

COLOR BY
TECHNICOLOR

ISLAND OF DESIRE

A DAVID E. ROSE Presentation starring

LINDA DARNELL • TAB HUNTER • DONALD GRAY • A CORONADO PRODUCTION
with John Laurie • Sheila Chong
(The screen's new "Sigh-Guy")
Screenplay by Stephanie Nordin • Produced by DAVID E. ROSE • Directed by STUART HEISLER

If it's solid, good
old-fashioned enter-
tainment you're after
(the kind that pays
and pays and pays)
...this is for you!!!

Another
BIG ONE
thru
UA

(Continued from page 36)
than \$25,000 this Fall. . . . A good sum was raised at the Stanley theatre with Johnny Ray doing five Sunday shows for the Camp O'Connell fund. . . . Ray did better than \$40,000 in the regular week and that prompted Manager Bill Elder of Loew's Penn to bring in Jackie Gleason's stage show and that outgrossed the Stanley. . . . The district Drive-Ins are doing lots of business with midnight spook shows.

PROVIDENCE

Maurice Cook, 52, for many years featured organist, Loew's State theatre, recently collapsed and died while at the wheel of his car. . . . The Carlton theatre which advertised an exclusive showing of the Robinson-Maxim championship fight, which was not to be broadcast or televised for home consumption, was forced to refund all money received when the fight was postponed because of rain. A previous commitment made unavailable the exclusive channel from which the Carlton was to have picked up the telecast. . . . The Avon Cinema presented the first local showing of "The Magic Garden." "The Big Day" was offered as a co-feature. . . . "Lydia Bailey" moved from The Majestic down to the Carlton for a second week. Both houses are owned by the C. & F. interests. . . . A bicycle was offered as a special prize at a Monday feature at nearby Somerset drive-in.

SAN FRANCISCO

E. Walker Chapman, assistant general manager, Royal Amusement, is here from Honolulu until August. Mr. Chapman said his company has the first application for TV on the Islands. . . . Alan Martini, associate, Mutual Productions of the West, is in from Los Angeles. . . . Merv Wagner, projectionist, New Mission and Stage Door Theatres, was at Mt. Zion Hospital for surgery. . . . Sam Schooley, El Capitan projectionist, is still on the sick list. . . . Lucky Pinckard, former manager Esquire, stopped over to see North Coast Personnel on his way to Austria as a Lieutenant in the Signal

Corps. . . . The New 400-car Ocean drive-in at Crescent City opened under operation of Leech, Miller and McCuen.

SEATTLE

Frank Newman, president of Evergreen Theatres, slipped back into town after Twentieth Century-Fox meeting in New York on theatre television. . . . Herb McIntyre, RKO's district sales manager visited the branch office. . . . Hamrick's Executive vice-president Will J. Conner was in Oregon on business. . . . Herb Kaufman, (Goodman & Kaufman of Los Angeles), visited here recently with his Seattle representative, Buck Smith. . . . A. J. Sullivan, branch manager of United Artists, is taking a short vacation in Montana. . . . Vacationing were Pete Muehe, assistant manager at the Music Hall; Marie Reynolds, Paramount clerk; Frank Pratt, theatre owner of Bellingham, and Walter Thayer, Paramount booker. . . . Visitors on the Row included: Ed Metzgar, Moscow, Idaho; Frank Willard, Parkland; Gus Graf, Shelton and Howard McGhee of Walla Walla. . . . Most newsworthy visitor was Henry Davidson of Port Angeles, who made his first visit to the Row in ten years.

ST. LOUIS

Box office up here in last 10 days. Industry spokesman say gains range from 25 per cent to 60 per cent in some cases. . . . Russ Bovin, manager of Loew's State theatre back from a vacation trip to Columbus, Ohio. . . . Mike Cullen, division manager for Loew's Inc., off to Atlanta Ga. . . . The St. Louis Amusement Co., re-filed its application with the FCC for a permit to operate a television station on channel 11. The station is to be located in the St. Louis theatre. . . . Lester C. Chambers, motion picture machine operator for years here, died. . . . Ansell Bros. Empress Playhouse reopened as a stage house for the first quarter of the year, was to reopen its doors as a film house. . . . Out-of-town exhibitors in town include Eddie Clark of Mattoon, Ill.; Bill Waring, Jr., of Cobden,

Ill.; and E. C. Wooten of Columbia, Mo. . . . Films of the Robinson-Maxim bout drew big crowds in the Missouri and Ambassador theatres. . . . Ralph Adam, film buyer for Fox Midwest theatres in from Kansas City. . . . Joe Benedict, Warner Bros. booker, into the Army. . . . Harry Barker, retired United Artists salesman, and his wife celebrated their golden wedding anniversary on July 5.

VANCOUVER

Douglas White, for the past 10 years booker at Warner Bros., has resigned and will join the Toffee-Bird theatre circuit which operate four theatres and two drive-ins in British Columbia. The circuit has taken over the Moody theatre at Port Moody in the Frazer Valley from A. B. Sterling. Mr. White will manage the Moody. . . . Don MacKenzie, well-known sound engineer formerly with General Theatre Supply Co. at Winnipeg, is now on the Vancouver staff of GTS. . . . The urban folk of British Columbia at the recent election decided that they wish Daylight Saving to continue. The measure passed by a big majority in spite of the opposition of farmers and theatremen. . . . Walter Wilson, veteran theatre manager for 20 years at the Capitol, Edmonton, Alta., will be in charge of the new Famous Player Paramount, a 1,200-seater, which will be opened shortly. William, his son, will manage the Capitol, moving from the suburban Garneau in Edmonton. . . . O. M. Jacobson, Pacific IATSE representative, was here looking into the long dispute between the distributors and the film exchange employees. . . . Members of Projectionists local No. 348 have been complaining for some time of poor ventilating conditions of certain local theatres booths.

WASHINGTON

Eight Warner Bros. Washington zone theatre managers shared in money prizes in the Concessions Prize Contest of the recent George A. Crouch Appreciation Drive. They are Rodney Collier, Stanley theatre, Baltimore; Edward Purcell, Virginia, Harrisonburg, Va.; Frank Shaffer, Strand, Staunton, Va.; Julian Lewis, Ambassador, Washington, D. C.; Henry Clark, Warner, Lynchburg, Va.; Ralph Daves, State, Lexington, Va.; Charles Burger, Calvert, Washington, D. C.; and C. H. McKinney, Ridge, Clifton Forge, Va. . . . Dr. Charles W. Lowry, rector of All Saints' Episcopal Church, and a chaplain of the Variety Club of Washington, is representing the United States at an international Conference on Christian Civilization in Florence, Italy. . . . District Commissioner Renah F. Camalier, was speaker at ceremonies marking the fifth season of the *Evening Star's* free Community Film Program. The programs are sponsored by the *Star*, the recreation departments of the District and nearby areas and the Film Center of Washington. Films are shown at playground areas. . . . Regina Lust, daughter of Mr. and Mrs. Ben Lust, was married to Philip Trupp.

Form Buying-Booking Firm

The formation of the Bri-Mont Booking and Buying Company of New Orleans has been announced by L. C. Montgomery and Eldon F. Briwa. Both Mr. Montgomery and Mr. Briwa have been associated with the industry in the south more than 25 years.

M-G-M TRADE SHOW - JULY 17th "YOU FOR ME"

ALBANY	20th-Fox Screen Room	1052 Broadway	7/17	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	7/17	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	7/17	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	7/17	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	7/17	1:30 P.M.
CHICAGO	H. C. Igell's Screen Room	1301 S. Wabash Ave.	7/17	1:30 P.M.
CINCINNATI	RKO Palace Bldg., Sc. Rm.	16 East Sixth Street	7/17	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	7/17	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	7/17	10:30 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	7/17	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	7/17	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	7/17	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	328 No. Illinois St.	7/17	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	7/18	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	7/17	1:30 P.M.
LOS ANGELES	United Artists' Scr. Room	1851 S. Westmoreland	7/17	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	7/17	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	7/17	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	7/17	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	7/17	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	209 S. Liberty St.	7/17	1:30 P.M.
NEW YORK	M-G-M Screen Room	830 Ninth Avenue	7/17	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	19 North Lee Street	7/17	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	7/17	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	7/17	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	7/17	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	7/17	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	7/17	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	7/17	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	7/17	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	7/17	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	7/17	2 P.M.

M-G-M presents "YOU FOR ME" starring Peter Lawford • Jane Greer • Gig Young • Story and Screen Play by William Roberts • Directed by Don Weis • Produced by Henry Berman

* Except Jacksonville which is July 18th

FCC Gets 515 Bids for TV Licenses

On July 7 the Federal Communication Commission had a total of 515 applications for new television station licenses, including a number from exhibitors.

Among the theatre companies was the St. Louis Amusement Co., which applied for Channel 11 in St. Louis. "It is our intention as stated to the FCC to convert the St. Louis theatre into the nucleus of a television city. We will use a 50-kilowatt transmitter and will utilize the very latest RCA equipment in our operation," the application stated.

According to Edward B. Arthur, president, St. Louis Amusement plans to erect a 500-foot tower behind the St. Louis Theatre building. "The theatre offers an excellent location and complete facilities for studios, with an auditorium large enough to adequately handle audience participation shows."

Two Ask in Denver

In Denver, which has no TV station now, two groups affiliated with theatres have applied. Competing for Channel 7 are Aladdin Radio & Television Co., owners of KLZ and Denver Television Co., organized by Harris and John Wolfberg, Denver operators. Partners in Aladdin include Frank H. Ricketson, Jr., president of Fox Intermountain Theatres, and Harry Huffman, formerly Denver city manager for the circuit.

Applying for Channel 2, uncontested as yet, is Eugene O'Fallon Inc. (KFEL); Bob Hope and associates are asking for Channel 4 and Colorado Television Co. for Channel 9; educational Channel 6 and the two UHF channels have not yet been applied for.

Mary Pickford is an applicant for a TV station at Winston-Salem, N. C. WSMB, controlled by United Paramount-Richards, is seeking a TV station in New Orleans. W. S. Butterfield, exhibitor, is seeking a channel in Flint, Mich. and Turner-Farrar Theatres is applying for a station at Harrisburg, Ill. Ferguson Theatres, Inc., is an applicant in Mansfield, Ohio.

Crosby a Participant

Milwaukee exhibitor L. F. Gran has stock in a company seeking a station at Rockford, Ill. And he also is a stockholder in a company applying for a new station at Duluth. Bing Crosby owns 47 per cent of a firm seeking a Spokane, Wash., outlet.

In Washington last week Senate-House conferees agreed to remove a provision now in the Communications Act, authorizing the FCC to refuse radio or television licenses to persons convicted of anti-trust violations in the radio communications field. They stressed, however, that this did not impair the Commission's basic authority to examine into all factors relevant to the character of a licensee.

IN NEWSREELS

MOVIE TONE NEWS, No. 55—Volcano in Hawaii erupts. Army shows new tank. Monkeys' moving day. Diving. Chariot racing. Cure for backseat driving.

MOVIE TONE NEWS, No. 56—Republican convention. Gen. MacArthur's keynote address. Aquatic stars for Olympics. Tennis.

NEWS OF THE DAY, No. 289—Republican convention curtain raised. Attempt on life of Rhee. U. S. Tank. Queen Elizabeth in Scotland. Venezuela highway. Aerial thriller. Monkey land. Badminton. Chariot race.

NEWS OF THE DAY, No. 290—Republican Convention. MacArthur address.

PARAMOUNT NEWS, No. 92—Army shows new tank. Queen Elizabeth. Theatres looked in civil defense demonstration. Date with a cyclist. Convention fever in Chicago.

PARAMOUNT NEWS, No. 93—Republican convention.

TELENEWS DIGEST, No. 27B—Henry Krejowski, a "dark horse". Riots before Korean assembly. America's newest weapons revealed. Royalty visits northern provinces. Olympic torch marathon begins.

TELENEWS DIGEST, No. 28A—Houston battles reds. Korea internees released. Waterfall for a day. Parachute jumping. Chadwick fails in channel try.

UNIVERSAL NEWS, No. 575—New Army tank. Monkey land. Twin wedding in Arkansas. New highway in Venezuela. Shipboard fashions. Olympic diving.

UNIVERSAL NEWS, No. 576—Liner United States. Korea. Republican convention.

WARNER PATHE NEWS, No. 94—GOP convention activities. Typhoon floods Japanese coast. Army's new tank. Queen Elizabeth. Venezuela highway. Doreville ridges. Monkey hunt. Diving.

WARNER PATHE NEWS, No. 95—Republican convention. Liner United States shatters Atlantic record. Korea fliers pound Reds. Olympic swimming. Diving. Tennis.

Colvin Brown Dies at 64 of Heart Ailment in New York

Colvin W. Brown, former motion picture distribution, newsreel and trade paper executive, died at St. Luke's Hospital, New York, July 8, of a heart ailment.

Born in Burlington, Ill., December 29, 1888, Mr. Brown began his business life as a reporter for the Elgin, Ill., *Daily News* in 1906. He later became city editor and left the paper in 1916 to join the New York *Evening Mail* Syndicate. He then went to the advertising and publicity department of the Mutual Film Corporation, leaving that company in 1920 to join Gaumont News and later Associated Screen News. He was vice-president and manager of distribution for the Thomas H. Ince Corporation from 1921 to 1925, and vice-president and manager of foreign distribution for FBO, predecessor of RKO, from 1925 to 1927, when he was named vice-president of Pathe Exchange, Inc.

Mr. Brown joined Quigley Publishing Company as vice-president and treasurer in 1930, resigning in 1945. In 1933 he became a member of the Democratic National Committee and from that time until the end of World War II he was associated with several governmental agencies, including the War Production Board and the War Assets Administration. At the time of his death he was a director of General Aniline & Film Corporation and Commodore Hotel, Inc.

He is survived by his wife, the former Regina Knott, and two brothers, Walter, of Elgin, Ill., and Capt. James U., USNR of Palatine, Ill.

Leo Wolf

Leo Wolf, 83, father of Marc Wolf, died in Indianapolis July 1. Marc Wolf is general manager of the Y & W circuit, and former Variety Clubs international chief Barker.

167 of Films Gave Benefit Time in June

The Hollywood Coordinating Committee in June scheduled a total of 263 personal appearances by 167 Hollywood name personalities, according to George Murphy, president of the committee.

Statistics cited by Mr. Murphy showed that the film figures volunteered their services for 39 patriotic and fund-raising benefit programs. A total of 754 Hollywood performers have entertained gratis in conjunction with 351 events during the first six months of this year, representing an increase over 1951.

The programs have included visits to GIs stationed near the front lines in Korea, camps and hospitals overseas and in this country, national and local charity causes and Armed Forces Radio Service live and transcribed broadcasts released on networks and short-waved abroad.

Since June, 1946, the Coordinating Committee has booked 13,230 free appearances by film entertainers on 4,532 public service events. In this six-year period, 3,131 separate requests for free talent have been received from all parts of the world of which 956 were approved, either as one event or as a continuing year 'round series of programs.

Columbia Pictures Reduces Authorized Preferred Stock

ALBANY: The Columbia Pictures Corp. filed a certificate with the Secretary of State showing elimination of 7,451 shares of \$4.25 cumulative preferred stock and a reduction of capital from \$17,609,306.91 to \$17,126,778.91. The total number of shares is henceforth set at 1,063,714 shares without par value classified, so that 63,714 remain \$4.25 cumulative preferred and one million common.

Alison Skipworth

Alison Skipworth, 82-year-old veteran stage and screen actress, died in New York July 5. Funeral Services were held Tuesday. Born in London, Miss Skipworth made her debut on the legitimate stage more than 50 years ago. After stage appearances in England and New York she made her first motion picture in 1929—"The Circle." Subsequently she starred or was featured in many pictures until her retirement several years ago.

Walter H. Long

LOS ANGELES: Walter H. Long, 70-year-old veteran film villain, died here July 5 of a heart attack. He entered films in 1909 and appeared in over 100, including "The Birth of a Nation." His widow and a son survive. Military funeral services were held Tuesday afternoon in Hollywood Cemetery.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



THEATRES

THEATRE-CENTRAL ILLINOIS. GOOD BUSINESS. Dissolving partnership. \$10,000. BOX 2662. MOTION PICTURE HERALD.

FOR SALE-DRIVE-IN THEATRE. 310 CAR capacity. Holmes projectors. Strong Mogul lamps. Simplex speakers. Denison, Iowa. Contact CECIL CROUSE, Audubon, Iowa.

PROFITABLE AIR-CONDITIONED FOUR HUNDRED and thickly populated neighborhood theatre. Lease and equipment for sale, twenty thousand dollars, with one-fourth cash balance terms. Contact LAKESHORE THEATRE, Jacksonville, Fla.

AVAILABLE SOON FOR LONG TERM LEASE (not for sale). Diphem Theatre, one of Waco, Texas' two first-run houses. 957 seats, can be enlarged to 1,300. Located downtown. Ample financial backing required of lessee. Write R. B. HOOVER, 3515 Broadway Drive, Waco, Texas.

DRIVE-IN EQUIPMENT

DRIVE-IN EXHIBITORS EVERYWHERE FLOCK to S.O.S. for these values: Underground cable \$70 M. Complete dual projection and sound from \$1,595. In-car speakers \$15.95 pair with or without junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd Street, New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

EMPLOYEE DISHONESTY PROBLEMS? REMOVE that doubt. A positive proven and successful checking system available. Free 12-page Booklet. HARBOREY'S NATIONAL SERVICE, 1819 Broadway, New York.

SEATING

MILLION CHAIRS SOLD SINCE 1926. ADD YOUR name to S. O. S. satisfied customer list. Prices start at \$2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd Street, New York 19.

USED EQUIPMENT

EXHIBITORS! ATTENTION PLEASE! CENTURY CC mechanisms, rebuilt, \$850. pair; Simplex rear shutter mechanisms, latest features, rebuilt, \$279.50; Powers mechanisms, \$114.50; two unit electric ticket machine, rebuilt, \$129.50; RCA PG-230 sound system, used 2 years, \$1,650. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

COMPLETE BOOTH OUTFIT, BRENNERT 35MM projectors, RCA sound speakers. Screen equipment has only shown 87 features. Bargain! G. M. McLAUGHLIN, 3506 West Pikes Peak, Colorado Springs, Colo.

ANYONE CAN SAY "REBUILT" BUT OURS IS. Complete 35mm projection and sound equipments from \$695. 70-amp, 230-volt rectifiers at \$125. 50/100 amp. generators, \$495. Available on time. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd Street, New York 19.

HELP WANTED

YOUNG ENGINEER FOR WORK IN SOUND AND projection department of theatre supply company located in Southeast. Applicant should have technical and practical training in the servicing and installation of audio and visual theatre sound and projection equipment. In reply give age, education and experience. Apply BOX 2665, MOTION PICTURE HERALD.

DOES YOUR PRESENT POSITION HAVE A future? Are you concerned for the security of your family and yourself? If so, we have the answer for you. One of the largest independent theatre chains in the industry, a circuit which does things to correct business rather than complain about it has a few openings for real energetic showmen who are willing to roll up their sleeves and go back to the good old days of showmanship. This company pays top salaries, has an enviable record for keeping good men and is nationally recognized as top showmen. Here is security with a future for you and yours. Act fast, write or wire for interview. Our managers know of this ad and remember, "A man is known by the company he keeps." This company is known "by the men it keeps." Address all replies to BOX 2664, MOTION PICTURE HERALD.

EXPERIENCED THEATRE MANAGERS. Chicago area. BOX 2266, MOTION PICTURE HERALD.

BOOKS

MAGIC SHADOWS-THE STORY OF THE ORIGIN of Motion Picture by Martin Quigley, Jr., adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 150 Sixth Ave., New York 30, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.50 postpaid. QUIGLEY BOOKSHOP, 150 Sixth Avenue, New York 30, N. Y.

BUSINESS OPPORTUNITIES

FOR SALE OR LEASE. DRIVE-IN LOCATION in year-round climate. Already zoned for drive-in, in city of 100,000 population. Write: S. EDWARD KUIKEN, 2931 31st St., So. St. Petersburg, Fla.

NEW EQUIPMENT

RECTIFIER BULBS FIRST QUALITY, \$475; parts for Simplex and Powers, 30% discount; film cabinets \$2.50 section; double bearing movements \$88.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

REPLACING BOOTH EQUIPMENT? LEADING manufacturer wishes to dispose at a sacrifice price, 2 new Stablarc motor-generator sets, 50-100 amps, 60 volts. Act at once. AUTOMATIC DEVICES CO., 116 North 8th St., Allentown, Pa.

HERE'S YOUR BEST BUY! TEMPERED Masonite marquee letters: 4"-35; 8"-50; 10"-60; 12"-85; 14"-125; 16"-150, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd Street, New York 19.

SPECIAL SUMMER SALE! STEREOOPTICONS 50'AV \$34.95; 35mm rewinds \$9.95 set; 15-amp. rectifier bulbs \$4.50; projector oil 95c; film cement 95c. pt. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd Street, New York 19.

STUDIO EQUIPMENT

BECOME A PRODUCER. MAKE TV COMMERCIALS, industrials, documentaries, 16mm sound recorder, \$495; Cineflex 35mm newsreel outfit, \$2,000 value, \$1,295; 35mm sound Movielas, \$595; 16mm Newsreel Sound Cameras from \$355; Sunspots, \$3,000; \$7.50; Art Reeves 35mm Recorder, \$1,995; animation stands, \$1,495 up; 16mm Sound Readers, \$139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for latest Smurrah catalog. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd Street, New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES! Ball-bearing bucket blade exhaust fans 12"-\$25.50; 16"-\$37.50; 18"-\$45. Prompt deliveries blowers and air washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd Street, New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

SPACE WINGS-COMIC BOOKS-NOVELTIES. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

Massachusetts Theatre Workers Get Increase

BOSTON: An increase in pay of 7½ cents an hour for employees in the amusement and recreation businesses in Massachusetts was set by the State Department of Labor and Industries to be effective as of Aug. 18. An order for a 62½-cent basic minimum wage for regular and casual employees and for theatre ushers employed in the theatres in

Massachusetts was signed this week by John J. Delmonte, who is the commissioner of the department.

Lamont Gets Seventh Drive-in

Harry Lamont, head of Lamont Theatres, has leased the Rockhill Drive-in, near Monticello, N. Y., from Leikowitz and Miller, bringing to seven the number of Lamont open air theatres. Howard Cammer is in charge of the Rockhill.

Canadian Pioneers to Pick Outstanding Member

The Canadian Picture Pioneers have voted in Toronto to pick an outstanding industry pioneer, with the recipient to be honored at dinner in Toronto in November at which he will be presented with the Canadian Picture Pioneers Honor Award. The recipient will be chosen by a panel of judges to be set by Nat Taylor, president.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Why Not Try Some TV Films In Theatres?

WITH all the talk about theatre-TV and the effect of television on theatre attendance, why not some thought of what might happen if the public were to see some of the films now being made for television, as added short films in theatres?

Technically, it's perfectly possible. Motion pictures are the "transcriptions" of television, and compare exactly with the use of recordings in radio. We remember when National Broadcasting Co. refused flatly to permit Eddie Dowling to use his 30-minute recordings of "The Life of Victor Herbert" on the air—but that was long ago, and now everybody does it. Once it was forbidden—and unthinkable.

Bing Crosby wrote fins to the taboo on transcriptions when he decided to tape his radio broadcasts, and thus obtain the value of editing, plus the advantage of doing his program at his convenience and not at a specified broadcast time. He was big enough in radio to write his own rules, and now it's common practice. They never need duplicate performances on television when a motion picture transcription has all these added advantages.

And if it's advantageous for television to utilize our film practice, then why isn't it equally advantageous for us to make the best possible use of the mass of television production that is now current? All these TV films are made on 35-millimeter film, and with very little change, can be used for both purposes. If both objectives were in view, there would be better production. Once this log-jam is broken, will come the deluge.

For a vast number of economic and other reasons, a majority of the public will not have perfected television for a long time. It costs several hundred dollars to install television, and there is upkeep that runs into heavy added expense. Larry Woodlin writes to tell us that the sharpshooters are charging the farmers up his way \$160 to install a television aerial, and it's probably the same super-salesmen who formerly sold lightning rods.

BETTER POSTING

20th Century-Fox is covering the nation with glory! A powerful coast-to-coast barrage of billboard advertising starts now and runs for thirty days in advance of the release date of "What Price Glory?" The company will place 3,600 stands in 96 cities, and with every 24-sheet goes a 4-sheet date to show local playing time.

That's about as generous, and as pointed, as national pre-selling can get. We've always believed in poster advertising at the point of sale, because it hits hard at the box office line, and makes customers out of those who are definitely in the neighborhood and on the prowl for motion pictures. We think (along with National Screen Service) that every exhibitor should buy 24-sheets and make proper use of them. Where else can such good value be obtained?

If you are out of range of this barrage, ask the man behind the gun at your 20th Century-Fox exchange to declare you in. Make it a point to use a 24-sheet on boards that are pertinent to your theatre, and offer to furnish the board if the company will furnish the poster. Obviously, the company can't go much beyond their already generous allocation, but meet them half way with your request.

P.S. Don't post scenic highways, nor residential areas, nor use billboard locations that offend civic minded people who are opposed to outdoor advertising where it trespasses on public rights.

Large numbers of "little cowboys" cannot congregate around the television screen in the homes of either family or friends, and they miss the happy camaraderie of the theatre. In local areas where there is little or no television, why not experiment with the shorter films that are now being made by cowboy stars, and see if we are not right in this theory.

From across Canada comes a fine response to Gene Autry's contest to recreate "Gene Autry Days" in the format used by Henry Scholl, in Trenton, in 1949, which won for him a Quigley Grand Award. The Control Tower of the jet-propelled Odion Theatres (Canada) Limited, sent out general orders from 20 Carlton Street, Toronto, alerting all pilots to the merits of this incentive contest. Allen Perkins, manager of the Roxy theatre, Midland, Ont., and Lew Young, manager of the Norgan theatre, Palmerston, Ont., are two aggressive showmen who are among the first to sign in.

And talking with Pat Murphy the other day, who said that Gene would welcome contenders from England. We would like to see "Gene Autry Day" in Liverpool, or elsewhere in the British Isles. Our Round Table members over there prove again and again that they like our cowboys and Red Indians, and it would be worth a trip to see a whole town turned out as a salute to the western star. We know that dealers along British business streets also handle typical cowboy accessories, just as they do on Main Street, here at home.

Boy's Life, official magazine of the Boy Scouts of America, has been turning up interesting statistics regarding the movie-going habit of these 2,000,000 young Americans. They report that 85% go to the movies at least once a week; 70% go at least twice, and 50%, three times a week or more. That's very generous support for movies, which should be appreciated.

We can't go too far in trying to satisfy this movie appetite, and if we lose any part of such a sincere and friendly audience, it will be strictly our own fault. We've been saying, in this corner, that if we lose the young cowboys in theatres to parlor television, it will be against their own wishes. The boys want to be together, on Saturday mornings, happy, noisy and having a good time, in large groups. —Walter Brooks

Straight to the Hearts Of His Countrymen!

Warner Brothers' fabulous promotion for "The Will Rogers Story," in which Highway 66 was renamed "The Will Rogers Highway" and a caravan of cars crossed the country from Chicago to the Hollywood studio, proves how long, wide and handsome the exploitation of a motion picture can be, with whole delegations of opinion-makers en route stirring up public relations values.



Governor Johnston Murray of Oklahoma greets Will Rogers Jr. at the dedication of one of the new bronze plaques at the Oklahoma state line.



A lively group of Highway 66 Association members leads the way.



Always eating, this Will Rogers caravan. Twice every day, in a different town, they were wined and dined by local Chambers of Commerce.



The Will Rogers Motor Caravan of more than 35 automobiles, led by a group of new Ford station wagons, drive off the Chain of Rock Bridge, near St. Louis, to start their trek to California, 2200 miles and seven days away, with stops scheduled at more than twenty cities.



Claremore considered this a tribute to their favorite son, and knew that it would be felt across the heart of America.



Members of the Highway Association who conducted this pilgrimage, and the throngs of well-wishers who greeted them, were creating word-of-mouth advertising for a motion picture.

Anchorage, Alaska, Has A Premiere

Dick Peacock, long-time Round Table member, contender for Quigley Awards, and manager of the Fourth Avenue theatre, Anchorage, Alaska, has submitted his complete campaign for the world premiere of Universal's "The World in His Arms" as an entry in the next quarter. And he tells us a surprising bit of news about his theatre, built by the late Captain Lathrop in 1947. It cost over a million dollars, making it the most expensive theatre per seat, in the world. All the black walnut woodwork was imported from South America, with many murals in bronze and gold. Twenty-two men worked two years to create the beautiful examples of art used in the lavish interior.

20 Hours of Daylight

When Universal-International decided three months in advance to have the world premiere in this wonderful theatre, they picked June 20th, longest day in the year, with over 20 hours of daylight—and no Kleig lights needed! A community and official reception was planned for the picture, with a special edition of the *Anchorage Daily News*, to salute Ann Blyth and the Hollywood contingent, in person. City and territorial officials turned out to welcome this avalanche of celebrities in Anchorage.

The newspaper really went all-out, and 10,000 copies were mailed to newspapers and theatre folks all over the world. The special edition grew from four extra pages to 48-pages under the pressure of local enthusiasm. Anchorage is rather famous for its large number of night clubs in proportion to other business, and the film opening was a theme for special treatment in "The Sunset Strip." Members of the City Council and the Alaska Highway Patrol were the sponsors and escorts of a spectacular street parade, featuring the Kaiser-Frazer tiup that Universal brought with them from Stateside. The Chamber of Commerce accepted the responsibility for an outdoor barbecue in the beautiful Matanuska Valley, with a menu consisting of mountain sheep, moose, bear, caribou, Alaska King Salmon and giant King Crab, flown in from Kani peninsula, 140 miles away, by Harry Hegdahl, theatre operator there.

Sold Out Twice Over

Seats for the opening were sold out long in advance. The premiere was broadcast over a P.A. system and via station KENI to give the overflow crowd a chance to hear the program. There were two complete shows the opening night to accommodate the list of territorial and civic officials and the military guests. Dick advises that he now has Syd Raynor as co-manager, in charge of accounts, which leaves him more time for advertising and promotion, and to spend at home with the family flock (Peacocks).

MOVIE TIME, U.S.A.

Elstun Dodge, manager of the Elstun theatre, in Cincinnati, promoting "kiddie interest" with a free show for school children, now that vacation's here—and says the concessions pay the house overhead.

Bill Schrum joins the Round Table and gives us a new showman-correspondent from Hickory, N. C., where he manages the Carolina and Rivoli theatres.

Wm. J. Trambukis, manager of Loew's Regent theatre, Harrisburg, secured the able services of Red McCarthy and his 16-piece orchestra along with vocalists and dancers, for a Jazz Concert Stage Show.

Pearce Parkhurst advising all holders of passes that new infants will find their guest tickets good for the next 12 years, at the Lansing Drive-In, Lansing, Mich. Pearce gets up an attractive four-page illustrated letter.

Larry Levy, manager of Loew's Colonial theatre, Reading, Pa., devising some mighty attractive lobby and marquee displays, using poster cut-outs as basic art-work. He uses the back page of the herald to list coming attractions.

Tear sheet of the St. Petersburg, Fla., *Times*, which reached us by indirection, carries a prize-winning piece of ad copy on "Pat and Mike" at the Florida theatre, the result of a local contest for the best amateur ideas.

Len Sampson and Bob Spodeck are using some of those attractive and arty ads for the Art Cinema, in Bridgeport, Conn., for Alec Guinness in "The Man in the White Suit." The same team have just opened the Fine Arts theatre in Westport.

Lou Cohen, manager of Loew's Poli theatre, Hartford, had Mary Jo Devlin modeling, on stage for "Lovely to Look At" and she was, with appropriate newspaper comment



Lester Pollock, manager of Loew's Rochester theatre, is quick to match MGM's "Movie Calendar" in the monthly magazines with his own version of "MGM's Movie of the Month" as a permanent display in the theatre lobby.

Jim Tobin, manager of the Warner theatre, Bridgeport, had a feature column story with the caption "What's the Use of Cryyyyy-yyyyyyy?" as appreciation for a Johnny Ray short film.

Henry L. Needles, owner-manager of the Art theatre, Hartford, enlisted The League of Women Voters in favor of a revival of "Red Shoes" and had them selling tickets.

Bill Sobol, manager of the Starlight Drive-In, Stamford, gave the daytime use of his ramps as free parking for the Junior Chamber of Commerce circus, nearby.

Edward A. Griffith, a Washington boy, is a new member of the Round Table, and manager of the Village theatre, out on Rhode Island Avenue, northeast.

Frank McWeeney, manager of the Pine Drive-In, near Waterbury, Conn., putting a disc-jockey show on the program with Gene Valentine, a local favorite, in person, spinning the platters.

Jack Sampson, manager of the State theatre, Manchester, Conn., ran a four-day campaign for single features accompanied by press breaks from newspaper readers fed up with double-bills.

Fred Greenway had a local cartoonist draw a Paul Douglas caricature for the newspaper promotion of "When in Rome" at Loew's Palace theatre, Hartford.

Pardon our not catching it in our copy of the *New York Herald Tribune* for Sunday, June 15th, but Bill Sobol, manager of the Starlight Drive-In, Stamford, Conn., had the top-feature story in the drama section, with boucoup art-work.

John P. Burnette, manager of the Studio theatre, San Jose, Calif., garnered lots of fine newspaper publicity when he ran a special cartoon show for the benefit of the "Little League Ball Park Fund."

Bob Cox, manager of the Kentucky theatre, Lexington, Ky., asks "Whatever became of my old friend Gert Merriam?" Well, Gert is married and settled down to domestic life, out on Long Island, but you can send her a card in care of the Round Table.

Ralph Hagenbuch, manager of the Highland theatre, in Washington, D. C., promoted the advertising space all around the screen of a restaurant television set, as a build-up for "Quo Vadis," and reports an all-time high for this attraction.

Doug Smith, manager of the Casino theatre, Halifax, tightly figured that "The Marrying Kind" was just the thing to inspire full-page cooperative newspaper advertising

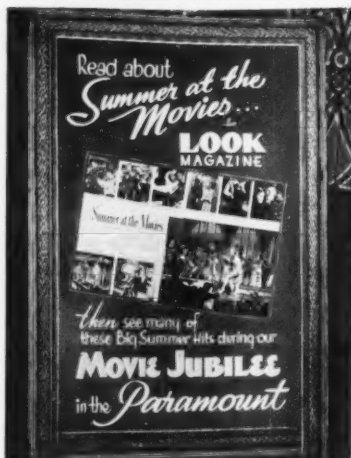
National Pre-Selling J. P. Greets Eisenhower

LADIES' HOME JOURNAL for July has a print order of 4,800,000 copies, which will provide pre-selling for various motion picture stars featured in cooperative advertising. Kathryn Grayson gets two breaks, on page 5 for Lustre-Creme and on page 57 for Woodbury. Debra Paget, for Lux, and Irene Dunne, for Avon Cosmetics, are other tieups. . . . Walt Disney's made-in-Sherwood Forest, color version of "The Story of Robin Hood" gets four pictures, four columns in the new *McCall's*, out this week. . . . Dale Robertson, ex-truck-driver, ex-cowboy, ex-boxer, ex-soldier, and star of 20th Century-Fox's "Lydia Bailey," is the subject of a special feature story, "Soft Drawl in High Boots," in the July issue of *Seventeen*. . . . MGM's "Movie of the Month" calendar ads for "Lovely to Look At," "Ivanhoe" and "The Merry Widow" will hit 13 slick and fan magazines during July, with a combined total of 37,970,000 readers.

"High Noon," the title ballad of the United Artists film, starring Gary Cooper, is guaranteed one of the strongest record-promotion campaigns of the year, with M-G-M Records and London Records joining Columbia Records in all-out drives to publicize their recordings, according to Francis M. Winikus, national director of advertising, publicity and exploitation, who arranged the tieups for United Artists. The ballad, which tells the story of the picture, was sung by Tex Ritter in the film. The M-G-M record is sung by Bill Hayes, with all the facilities at its command. London Records feature Lita Rosa singing the haunting melody. Columbia Records have Frankie Lane's recording of "High Noon," with more than 1,000 disc jockeys getting complimentary copies of the record for their platter-spinning shows. Also shipped to music shops are large cardboard standees of Frankie Lane, "in action."

The intensive Paramount campaign for Leo McCarey's "My Son John," playing in more than 350 key situations, received added impetus with the circulation of reprints of a syndicated column by Dr. Daniel A. Poling, editor of Christian Herald, underscoring the important and dramatic qualities of the film. A special bulletin from Jerry Pickman, Paramount vice-president and director of advertising, called attention of the company's sales staff to the value of the endorsement. . . . Members of two state newspaper publishers associations, in Oregon and California, have added their approval as a result of special previews of United Artists' "Park Row," making a total of more than 20 such groups to add their support of a motion picture in this publicity man's idea of heaven. . . . About the longest press party of record was the 2,200-mile trek of the Highway 66 Association drum-beating for Warner Brothers' "Story of Will Rogers."

In a special 8-page layout, *Our World* magazine for August presents a pictorial narrative of the recent 20th Century-Fox press and star junket to Haiti for the international world premiere of "Lydia Bailey." . . . A special 10-page edition of a radio news letter devoted entirely to "Wait 'Til the Sun Shines, Nellie" is currently going out to over 1,000 key executives and personalities in television and broadcasting circles. . . . Arthur Godfrey and Columbia Records have jumped on the ballyhoo bandwagon for "Wait 'Til the Sun Shines, Nellie" with a new recording of the song that inspired the picture. Heavy tieup promotions will commence early in July, with special emphasis placed on dovetailing campaigns with local playdates.



When Look magazine brought out its edition featuring "Summer at the Movies," Arthur Krollick and Charlie Taylor, of United Paramount Theatres in Buffalo, hopped aboard with some fast tieups. Local magazine distributors cooperated and the above display was placed in the Paramount and Center theatres.

HARPER'S BAZAAR for July has a four-page section on Samuel Goldwyn's "Hans Christian Andersen," featuring Renee Jeanmarie and Dany Kaye, and from the sublime to the ridiculous, the current *Collier's* has a full-color piece on "The Voice of the Mule" in which Chill Wills is introduced with Universal's "Francis." . . . The new *Look*, dated July 15, has a front cover portrait of Arlene Dahl in natural color and a striking color-page from M-G-M on "Lovely to Look At," but the resemblance is purely coincidental. . . . Hedda Hopper tells all about herself in "From Under My Hat" in the current *Woman's Home Companion*. . . . Redbook's cover for July stars June Allyson and her nice family with another color portrait inside to illustrate her feature story, which remarks that "June Allyson is as simple as a hydrogen bomb."

An illustrated article entitled "The Barber Takes Spotlight in New Hollywood Film" appears in the Barber's Journal for June, recommending 20th Century-Fox's "Wait 'Til the Sun Shines, Nellie" to its vast tonsorial readership. The publication known as "The Voice of 80,000 Master Barbers" presents a barber's eye view of the Technicolor story of 50 years of life in a midwestern town. And a special preview of the picture for 50 prominent New York barbers and representatives of their trade associations, has generated unusual interest in the now current Roxy theatre attraction among top barbers and their best theatrical customers.

A national tieup with American Standard Radiator Corporation will benefit Universal's "Just Across the Street" through national advertising and local application by 9,000 dealers who are prepared to work out cooperative advertising in conjunction with theatre playdates. The Everlast Boxing Equipment Company and Aquascutum Kingsway Banware have joined United Artists in the national promotion of "The Fighter." Covington Fabrics Corporation will market a new drapery and upholstery fabric to tie in with RKO's "The Big City." By the process, pictures are reproduced on the fabric, and these will include outdoor scenes.

J. P. Harrison, manager of the Campus theatre, in Denton, Texas, sends photograph and description of his welcome to Eisenhower in Denton, one of the few places in Texas where the candidate made a personal appearance. We promoted the photograph to the front of the book in last week's *HERALD*, because of its newsworthiness. J. P. says the editor of the local paper tipped him off, and he planted the Eisenhower speech in front of the theatre where, of course, they would have the advantage of his P. A. system. The fact that the marquee read "Welcome Ike, we wish you could stay over and see 'Pat and MIKE'" was purely coincidental and only seen by thousands of people.

The newspaper got out a special edition, but the same editor said that what J. P. had done topped anything in the paper. Outside of picking up the check for lunch, the whole deal cost the theatre practically nothing. A boy in Confederate Army uniform and a girl in shorts handing out campaign buttons and theatre programs completed the exploitation out front. Forty reporters covered the speech and pictures of the theatre marquee appeared in newspapers all over Texas.

Elaine George Supports A Library Book Shelf

For twenty years, Elaine S. George, owner-manager of the Star theatre, Heppner, Oregon, has maintained a book shelf of "movie" books in the Heppner Public Library, an example in public relations from a theatre of 375 seats in a town of 1,500 population that properly belongs in our series of "101 Ways to Build P. R."—and will be, if there's another chapter. She calls it the Sigbee Memorial Book Shelf, after her parents, who built the Star theatre. Now she reports the installation of another book shelf in a nearby town where the local library was destroyed by fire, thus extending the value and good will of this public service.

Everything's Included With a Double Feature

Our correspondent in Little Rock, Arkansas, reports that patrons of the North Little Rock Drive-In may leave their laundry when buying tickets, and pick it up when leaving the show, all done by Laundry-Mat methods. This simplifies the problem of going to the movies even beyond the best previous record. You've been told before, "Come as you are"—but this says, "Sit in your Shorts until your Shirts Are Done."

Welcome to O. F. S.

Leonard Kane, city manager for Sullivan Independent theatres in Wichita, Kans., sends a picture of the attractive front display for "Singin' in the Rain" at the Crawford theatre.

Matlack and Mike-Vogel

A rare combination, if we've ever seen one, is the working team of Jack Matlack and A. Mike-Vogel, former editor of the Round Table, and now Universal exploiter in the Northwest. Jack is a multiple Quigley Award winner, and accustomed to being on the sending as well as on the receiving line, when it comes to promotion and publicity. This exploitation is simon-pure, old-fashioned showmanship, done by past-masters in the art.

For "Ivory Hunter" the precious pair had street ballyhoo to remind all of the risks of the jungle, with hunters in pith helmets stalking their game. A "wild man out of the woods" stunt was also used, with the "wild man" checking out of his cage, to go to lunch and to see the picture at the Broadway. A car and trailer containing monkeys was labeled "We're on our way to see our cousins in 'Ivory Hunters' at the Broadway." Even the empty cage, parked on the street, was ballyhoo.

Wrapping Two Titles In One Promotion

John M. Endres, manager of Skouras' Calderone theatre, Hempstead, L. I., has a clever cover for his house program, which reads "I Want You" to accept this "Invitation"—and of course, those two pictures are his top features for the week. The suggestion is father to the thought, let's go to the movies, twice this week. John was a recent prize winner in the Skouras-United Artists contest on "The Green Glove" and "The River"—he is a new member of the Round Table, and we're just getting acquainted with his superior showmanship.

"If You Think You're Tough and Brave"

William C. Dodds, manager of the Paramount theatre, Hamilton, Ohio, packed his 1,600 seat house for a Saturday midnight performance with an offer to give a free ticket, good any other time, to all who could take the horror show he presented. By sitting through the gruesome twosome that he offered, patrons won a free ticket, good for one only, so they came back another time, and brought a paying fare with them for company. It's a subtle arrangement, with the cards stacked.

OVERSEAS AWARD

Certificates of the Quigley Overseas Award for 1951 have been presented in Brussels, Belgium, to Florent Schollaert, proprietor, and H. A. Fol, then manager of the Agora theatre, for the prize winning campaign for the Belgian premiere of "Air Cadet," which was submitted to the Round Table by Universal-International.

Selling Approach

PAT AND MIKE—MGM. This is positively the funniest comedy of the year. The riotous story of a Broadway promoter and a lady athlete. Spencer Tracy and Katharine Hepburn, together again, and it's no fib—funnier than "Adam's Rib." "Not much meat on her, but what there is, is choice!" "Pat and Mike" is a film you'll like. 24-sheet and other posters have been designed to make cut-outs for lobby and marquee display. Excellent rotogravure herald that keys the campaign with all the best selling approach. Metro's new, complete campaign mat is the biggest advertising bargain in the industry at 35c. It has all the newspaper ad mats necessary for a small situation, plus program and calendar slugs, a good publicity cartoon mat of the two stars that your newspaper will use gratis, and borders to make up your space. A set of teaser ads will suit in lots of situations. Other newspaper ad mats in larger sizes and shapes are in good assortment. Use the style that fits the caption, "Not Much Meat on her—" Film appeals to sports fans and will amuse any audience anywhere.

JUMPING JACKS—Paramount. Martin and Lewis—the team that's making box office history. Hits the laugh jackpot in another that's made to order. You'll jump with joy at their new high in comedy musicals. The sky's the limit, for songs, laughs, howls and roars. And grosses. 24-sheet and other posters have comedy characters swinging from parachutes, and that's your advertising theme. You can swing these poster cut-outs from actual ropes to make lobby or marquee display. Folder herald will give you the sales pitch and alert your patrons to another great comedy. Newspaper ad mats all feature the advertising theme of "Jumping Jacks," so you can't go wrong. A series of four teasers are big enough for display in many situations, and superior to the "small space ads" which are generally too crowded. You can find just what you need in the good assortment offered. We wish somebody would tell us they find the "Composite Utility Mat" as useful as it appears to be, but somehow we doubt it. A line of banners, valances and fluorescent bumper strips are valuable in selling this top-bracket box-office comedy. Special mat No. 5EA is Jerry Lewis' own description of "How to be a Jumping Jack"—and will make interesting reading in your newspaper. It's easy as falling off a log, he says, and here's all you have to do—JUMP.

ISLAND OF DESIRE—United Artists. In color by Technicolor. Beyond your wildest dreams. A South Sea Shangri-La of Romance and Adventure. Danger and Desire Sweep Across a Tropic Paradise. All civilization was stripped away in this breathtaking splendor, where savagery, and love, throbbed in the tropic night! 24-sheet and other accessories bring you art to illustrate this colorful advertising theme. 6x9 herald has a taste of what the film brings to your screen. Newspaper ad mats are varied and numerous, and again, the set of teaser ads in 2-column width will serve all display purposes in many situations. They are less crowded and more compelling than the other styles. One prevailing pose of Lynda Darnell and the new young star, Tab Hunter, conveys all of the selling approach. Pressbook quite intentionally suggests billing this a line at a time, to bring lines to the box office. A free 10-day newspaper serialization of the story, with advertising mat headings, can be obtained from United Artists in New York. For one-shot, use mat No. 5A, which sells the stars and the picture.

DIPLOMATIC COURIER—20th Century-Fox. Suppose you were sent to deliver a secret that could blow up half the earth! You found your contact murdered, your papers gone, and a thousand enemy agents sworn to stop you at any cost. The most astounding adventure that ever sent a U. S. courier through the intrigue-ridden capitals of Europe. 24-sheet and smaller posters have been planned to supply art-work for lobby and marquee display. Flash herald packs all the excitement of the picture. Teaser ads are not really teasers but compact display ads in relatively smaller space. There is a complete campaign mat for 35c which contains all the material necessary for small situations, a total of eight ads on one mat. Cut them apart and have all the choice you want for a bargain price. That's good cooperation! There are plenty of newspaper ad mats in other and larger sizes and shapes to please everybody. We don't believe the "floating ad mat" is necessary in view of the other materials supplied. The company has placed three special ads in TIME, NEWSWEEK and 138 newspapers across the board, which describe this picture in "book review" style, to attract that "lost audience." You can get them in mat form for your own newspaper campaign. Tyrone Power, star of the film, also stars in a terrific trailer.

OUTDOOR REFRESHMENT SERVICE
from Coast to Coast
over 1/4 Century

Refreshment Service for
DRIVE-IN THEATRES

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y.

Phone
MA 1016

NEED SPECIAL TRAILERS QUICK?

QUICK SERVICE

FREE COPY SERVICE

BEST ART-WORK

YOU'LL GET IT FROM

FILMACK

SEND US YOUR ORDER

ALL-AROUND KNOW-HOW

HIGHEST QUALITY

TRY US AND SEE

CHICAGO, 1327 S. Wabash Av. • NEW YORK, 630 9th Av.

"What the Picture did for me"

Columbia

BAREFOOT MAILMAN, THE: Robert Cummings, Terry Moore. No business and that is what we want. Played Wednesday, Thursday, June 25, 26.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

BOOTS MALONE: William Holden, Johnny Stewart. A good family type picture, portraying the closeness of man and boy. The story takes place in and around race tracks and the thrills and suspense are provided by the racing sequences. My own rating: Good. Played Friday, Saturday, June 6, 7. Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

HAREM GIRL: Joan Davis, Peggie Castle.—A typical Joan Davis slapstick comedy—lots of laughs and good, clean fun. O. K. for second feature. Our rating: Fairly good. Played Tuesday, Wednesday, Thursday, June 3, 4, 5.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

INDIAN UPRISING: George Montgomery, Audrey Long. This Cheyenne film is a surprisingly true and direct story of how the dishonest whites cheated the Indians. Humor is provided very ably by Joe Sawyer and John Call. My rating: Good. Played Friday Saturday, June 6, 7. Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

INDIAN UPRISING: Indians. Good action story of how the Indians got "hook" by the whites. Average mid-week business. This is National Indian Week at the Booth Theatre. Seems as if we have them all over the house this week. Small town and country patronage. Played Wednesday, Thursday, June 25, 26. S. W. Booth, Booth Theatre, Rich Hill, Mo.

UNDER AGE: Nan Grey, Tom Neal.—This went over pretty good with the teenagers. Nice little picture for a double bill. Did average business in this small town. Played Friday, Saturday, June 13, 14. Tom Poulos, Ponia Theatre, Ponia, Colo.

Metro-Goldwyn-Mayer

AMERICAN IN PARIS, AN: Gene Kelly, Leslie Caron. A sad disappointment to us—over-rated, if a picture ever was. Certainly not for small town. Results: business below average and considerable loss! Played Sunday, June 22.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

CALLAWAY WENT THATAWAY: Howard Keel, Dorothy McCreary. Very amusing comedy and was well liked by those who saw it. Played Tuesday, Wednesday, June 10, 11.—James Hardy, Shoals Theatre, Shoals, Ind.

LONE STAR: Clark Gable, Ava Gardner. This picture would have been better in Technicolor. The hot weather kept it from doing too well here. Played Sunday, Monday, June 29, 30. James Hardy, Shoals Theatre, Shoals, Ind.

LOVE IS BETTER THAN EVER: Elizabeth Taylor, Larry Parks. Good! It has comedy, romance, etc. I think it is fine for small and large situations. All favorable comments. You will enjoy playing this picture. Played Wednesday, Thursday, June 18, 19.—O. Fomby, Paula Theatre, Homer, La.

RICH, YOUNG AND PRETTY: Jane Powell, Wendell Corey.—Another M-G-M picture that was far over-rated. M-G-M product certainly is slipping here. Box office receipts down nearly 3% and we lost considerable money on this one. Played Saturday, June 28.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

WESTWARD THE WOMEN: Robert Taylor, Denise Dancel. One of Robert Taylor's best. Would have drawn better if the weather had not been so hot. Plenty of action. Hope Emerson is another Marjorie Main in the making. Played Sunday, Monday, June 15, 16. James Hardy, Shoals Theatre, Shoals, Ind.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS
What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Monogram

CRAZY OVER HORSES: Bowery Boys.—They never fail to bring a crowd. Played against hot weather. Never pass up any of these pictures. Played Saturday, June 21.—James Hardy, Shoals Theatre, Shoals, Ind.

NORTHWEST TERRITORY: Kirby Grant, Gloria Saunders.—Double billed this with "The Barefoot Mailman," but no business. Played Wednesday, Thursday, June 25, 26.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Paramount

MY FAVORITE SPY: Bob Hope, Hedy Lamarr.—Did average business only—probably too old. Everybody seemed to like the show. Bob Hope has made one good drawing card since the old "Road" pictures with Bing Crosby, and that is "Folies." Small town and country patronage. Played Sunday, Monday, Tuesday, June 22, 23, 24.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

RHUBARB: Ray Milland, Jan Sterling.—Had always heard this was a good comedy, so played it late. Fell to new low on Sunday, Monday, Tuesday business. Would probably go over in mid-week. Thought it would go over in this small town, but it did not. Played Sunday, Monday, Tuesday, June 15, 16, 17.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

SUBMARINE COMMAND: William Holden, Nancy Olson.—Good action picture which has good support and is well handled. Did average business in this small town. Played Friday, Saturday, June 20, 21.—Tom Poulos, Ponia Theatre, Ponia, Colo.

WHEN WORLDS COLLIDE: Richard Derr, Barbara Rush.—Better than most pictures of this type, but no names to push it. Was liked here. Did average business in this small town. Played Wednesday, Thursday, June 11, 12.—Tom Poulos, Ponia Theatre, Ponia, Colo.

RKO-Radio

SHE WORE A YELLOW RIBBON: John Wayne, Joanne Dru.—How I wish I had taken on the salesman who wanted to bet me a new hat if I could use it! That this would do business as good as "Cheaper by the Dozen." Business was no good. Played Friday, Saturday, June 27, 28.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Twentieth Century-Fox

GOLDEN GIRL: Mitzi Gaynor, Dale Robertson.—Excellent picture but failed to draw, due to the hot weather. Very good acting. Played Sunday, Monday, June 8, 9.—James Hardy, Shoals Theatre, Shoals, Ind.

LOVE NEST: William Lundvall, June Haver.—An average picture which did fairly well both nights. Played Tuesday, Wednesday, June 24, 25.—James Hardy, Shoals Theatre, Shoals, Ind.

Universal

ABBOTT AND COSTELLO IN MEET THE INVINCIBLE MAN: Bud Abbott, Lou Costello.—Played this one late, but still pulled them in. Did better than average on Thursday night. Played Thursday, Friday, June 5, 6.—James Hardy, Shoals Theatre, Shoals, Ind.

BRIGHT VICTORY: Arthur Kennedy, Peggy Dow. Excellent! The title drew them in—one of the best

pictures of the year. Played Sunday, Monday, June 22, 23.—James Hardy, Shoals Theatre, Shoals, Ind.

CAVE OF THE OUTLAWS: Macdonald Carey, Alexis Smith.—Very good western. The scenes of the cave were beautiful. As always, Universal never forgets to put beautiful color in its westerns. Played Saturday, June 7.—James Hardy, Shoals Theatre, Shoals, Ind.

LADY FROM TEXAS, THE: Mona Freeman, Howard Duff.—Here is a honey of a picture for the small rural town situation. Our biggest crowd of the year really enjoyed it! Played Wednesday, June 25.—Mona Freeman, Howard Duff.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

Warner Bros.

ABOUT FACE: Gordon MacRae, Eddie Bracken.—A pretty fair picture with beautiful color, plenty of music and plenty of action. We had strong competition on this picture, but it stood up O. K. considering opposition. Favorable comments. Played Saturday, Sunday, Monday, June 21, 22, 23.—O. Fomby, Paula Theatre, Homer, La.

DISTANT DRUMS: Gary Cooper, Mari Aldon.—Made around Silver Springs in Florida. Enjoyed seeing these locations with my good friend and exhibitor, Albert Ralston. Good picture! Played Monday, Tuesday, June 30, July 1.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

FORCE OF ARMS: William Holden, Nancy Olson.—Very good picture and we did better than we expected. Give it your best playing time. Average business on Monday night. Played Sunday, Monday, June 1, 2.—James Hardy, Shoals Theatre, Shoals, Ind.

ONLY THE VALIANT: Gregory Peck, Barbara Payton.—A good picture, good plot and some good acting and some blunders. We lost our pants on this one. Did poor business in this small town. Played Sunday, Monday, Tuesday, June 22, 23, 24.—Tom Poulos, Ponia Theatre, Ponia, Colo.

PAINTING THE CLOUDS WITH SUNSHINE: Dennis Morgan, Virginia Mayo.—This was as nice a picture as anyone could wish for. Played Monday, Tuesday, June 23, 24.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SAN FRANCISCO STORY, THE: Yvonne De Carlo, Joel McCrea.—A good picture with plenty of action. Joel McCrea is always a good drawing card in our situation. Favorable comments, but business just a bit below average. Played Saturday, Sunday, Monday, June 14, 15, 16.—O. Fomby, Paula Theatre, Homer, La.

Shorts

RKO-Radio

HIGH AND DIZZY: Leon Errol Comedy.—Very good two-reeler. These comedies are good for fill-ins. James Hardy, Shoals Theatre, Shoals, Ind.

Universal

100 PYGMIES & ANDY PANDA: Lantz Technicolor Cartoon.—A dandy! Looks as though Universal is improving its short subjects.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

WOODY DINES OUT: Woody Woodpecker Cartoon.—These cartoons always go over well here—and here is a dandy! Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

RANKIN GETS A BIRD'S EYE VIEW OF MEXICAN MARKET



HARLAND RANKIN—Canadian circuit owner, a go-getter showman, a constant traveler, and as always a voluntary ambassador of good-will for Motion Picture Herald—visits in Mexico. At the top right, he verifies a contribution to the Herald's *What the Picture Did for Me* section, with Mike Havas, RKO Radio manager; Antonio de Goses, president of the Exhibitors' Association, and Rafael Rojas Loa, that organization's manager. At the right, he embraces Carlos Valadez, Mexican film star, and Luis R. Montez, theatre owner and Variety Club chief. Mr. Rankin, one of the most consistent contributors to the *What the Picture Did for Me* section, records some of his impressions below.

by HARLAND RANKIN

Motion picture producers, distributors and exhibitors in Mexico are optimistic about the future, despite high costs of distribution and the problems presented by the thoroughly organized union personnel in theatres. This was the most striking impression I gathered recently in a visit to Mexico City, the center of the Mexican industry.

Television is not regarded as a major threat to the industry south of the border. This is principally because some 80 per cent of all theatre business is done on Sunday and 60 per cent of this Sunday business done between 4 and 7 P.M. As a result of this fairly concentrated business period, Mexico City's theatres run large, some with as many as 7,000 seats so as to be able to accommodate all comers in the Sunday rush hour.

The country has approximately 2,000 theatres, some of the larger of which in Mexico City are comparable in beauty and luxury to any in the United States. The El



Roble in Mexico City stands out as a fine example, along with the Prado. Physical theatre operation for the Mexico City manager is simplified to a great extent since the houses do not have to be heated. Also because the climate is not excessively hot,

air-conditioning does not have to be as extensive as in many more temperate areas in the United States.

The theatre owner, however, does have the problem of unionized personnel—from door to booth. Distributors, also, have a union problem which prevents them from dealing with personnel questions directly.

In addition, distributors face a high cost problem. In this connection, I was told by Alfredo Holquin of Universal Pictures that where distribution costs would run from 18 to 25 per cent in other countries, in Mexico they would go as high as 50 per cent—due to union control. He also pointed out that advertising rates are high and that to have an ad accepted by one paper, it must be run in all the papers.

Business Is Good

Theatre business, however, is good in Mexico City. According to Luis Montez, local theatre owner, Mexicans have the advantage of being able to play both American and Mexican features, thus, in a way, doubling their drawing power. American features go over well in the first runs, with their drawing power diminishing as they approach the poorer and suburban areas, where the Mexican features clean up.

I was told further by Michael Havas of RKO Pictures that of American pictures, Mexicans much prefer the extravaganza. Mr. Havas, who speaks seven languages himself and thus obviously is not hindered by language barriers, explained some of the problems involved in dubbing American films in Spanish. In many instances, he said, where the characters would not conceivably be speaking Spanish, subtitles only are used. He also described the system in Mexico City of having first, second and third "turnover" runs, which precede first, second and third runs at graded prices.

A highlight of any visit to Mexico City is an inspection tour of the Churubuse Studios, in which RKO reportedly has a 50 per cent interest. Watching scenes being shot for "Cuando Levanto Le Niebla" ("When the Fog Arrives") starring Maria Elena Marquis and Arturo De Cordoba, I was struck by the efficiency and extent of their facilities. The studio, which compares favorably with any in Hollywood, is capable of turning out 150 features a year.



INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 4,196 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick From Punkin Crick (Para.)	—	—	7	12	16
About Face (WB)	—	1	6	9	1
African Queen, The (UA)	38	17	10	8	—
Aladdin and His Lamp (Mono.)	—	—	3	2	2
*Another Man's Poison (UA)	—	5	4	6	27
Anything Can Happen (Para.)	—	2	5	2	6
Atomic City (Formerly Los Alamos) (UA)	—	—	1	3	2
At Sword's Point (RKO)	—	9	13	10	9
Battle at Apache Pass (Univ.)	—	15	29	13	5
Belles On Their Toes (20th-Fox)	2	24	25	7	3
Belle of New York (MGM)	—	4	13	30	10
Bend of the River (Univ.)	24	52	33	4	—
Big Trees, The (WB)	—	3	20	26	4
Boots Malone (Col.)	—	—	3	13	18
Brave Warrior (Col.)	—	—	2	4	—
Bright Victory (Univ.)	—	5	13	27	18
Bronco Buster (Univ.)	—	—	3	6	6
Bugles in the Afternoon (WB)	—	3	27	27	13
Captive City (UA)	—	—	2	1	4
Carbine Williams (MGM)	5	12	17	8	1
*Cimarron Kid (Univ.)	—	27	29	17	1
Deadline U. S. A. (20th-Fox)	—	1	8	9	6
Death of a Salesman (Col.)	—	—	10	5	19
Decision Before Dawn (20th-Fox)	—	1	31	42	6
Denver and Rio Grande (Para.)	—	—	3	6	3
*Finders Keepers (Univ.)	—	—	2	1	3
First Time, The (Col.)	—	2	7	7	3
Five Fingers (20th-Fox)	—	2	12	9	27
Flame of Araby (Univ.)	—	13	23	29	6
Flaming Feather (Para.)	—	1	15	12	7
Flesh and Fury (Univ.)	—	—	2	7	2
For Men Only (Lippert)	—	2	7	4	10
Fort Osage (Mono.)	—	7	11	2	—
Girl in Every Port, A (RKO)	—	2	18	20	7
Girl in White, The (MGM)	—	1	10	8	2
Greatest Show on Earth, The (Para.)	11	—	—	—	1
Green Glove, The (UA)	2	—	4	1	1
Harem Girl, The (Col.)	1	1	—	1	2
Here Come the Nelsons (Univ.)	1	11	7	12	4
Hong Kong (Para.)	—	5	33	24	8
Hoodlum Empire (Rep.)	—	—	1	2	9
I'll See You in My Dreams (WB)	11	28	65	24	3
Indian Uprising (Col.)	—	—	6	11	1
Invitation, The (MGM)	1	7	20	28	9
I Want You (RKO)	—	5	32	25	10
It's a Big Country (MGM)	2	8	16	8	5
Jack and the Beanstalk (WB)	6	14	20	10	15
Japanese War Bride (20th-Fox)	1	10	28	12	1
Just This Once (MGM)	—	—	12	19	5

	EX	AA	AV	BA	PR
Kangaroo (20th-Fox)	—	1	1	5	8
Lady Says No, The (UA)	—	—	1	1	2
Las Vegas Story (RKO)	—	3	15	30	20
Lion and the Horse, The (WB)	1	1	8	9	11
Lone Star (MGM)	8	45	53	13	3
Love Is Better Than Ever (MGM)	—	—	7	15	13
Ma & Pa Kettle at the Fair (Univ.)	35	41	9	4	4
Macao (RKO)	—	3	7	15	3
Mara Maru (WB)	—	—	6	11	3
Meet Danny Wilson (Univ.)	—	—	3	17	16
Marrying Kind, The (Col.)	—	7	10	9	2
Model and the Marriage Broker (20th-Fox)	—	3	17	37	14
Mutiny (UA)	—	—	6	3	6
My Six Convicts (Col.)	—	9	6	2	3
My Son John (Para.)	—	1	3	6	15
Okinawa (Col.)	—	—	4	—	2
Oklahoma Annie (Rep.)	1	2	2	4	—
On Dangerous Ground (RKO)	—	—	5	13	3
Outcast of Poker Flat (20th-Fox)	—	—	—	3	2
Pandora and the Flying Dutchman (MGM)	—	11	26	13	4
†Pak and Mike (MGM)	—	1	2	2	—
Phone Call From a Stranger (20th-Fox)	—	7	23	36	30
Pride of St. Louis (20th-Fox)	8	23	45	12	2
Quo Vadis (MGM)	23	24	1	4	—
Rancho Notorious (RKO)	—	—	3	24	8
Red Ball Express (Univ.)	—	3	4	2	—
Red Mountain (Para.)	2	11	11	4	1
Red Skies of Montana (20th-Fox)	—	3	10	56	9
Retreat, Hell! (WB)	2	22	32	10	9
Return of the Texan (20th-Fox)	—	2	14	8	9
River, The (UA)	—	3	4	—	1
Rodoo (Mono.)	—	—	1	1	4
Rome For One More (WB)	10	38	33	26	3
Rose of Cimarron (20th-Fox)	—	—	2	8	—
Sailor Beware (Para.)	58	27	12	—	—
San Francisco Story (WB)	—	—	12	8	3
Scandal Sheet (formerly The Dark Page) (Col.)	—	—	3	5	4
†Scaraniouche (MGM)	1	—	4	—	—
Sellout, The (MGM)	—	1	1	8	4
Shadow in the Sky (MGM)	—	—	1	—	4
Singin' in the Rain (MGM)	20	25	23	6	1
Skirts Ahoy (MGM)	3	22	9	1	—
Sniper, The (Col.)	—	—	1	3	—
Snow White and the Seven Dwarfs (reissue) (RKO)	—	21	16	4	1
Something To Live For (Para.)	—	—	3	10	6
Sound Off (Col.)	—	1	6	—	—
Steel Town (Univ.)	—	4	24	17	9
Streets Named Desire, A (WB)	17	16	21	13	10
This Woman Is Dangerous (WB)	—	1	9	17	19
Treasure of Lost Canyon (Univ.)	—	—	15	—	6
Viva Zapata! (20th-Fox)	1	6	12	34	60
Wait Till the Sun Shines, Nellie (20th-Fox)	1	6	8	8	8
Walk East on Beacon (Col.)	1	4	1	—	—
Westward the Women (MGM)	24	79	17	2	1
When in Rome (MGM)	—	—	1	2	6
Wild North, The (MGM)	1	9	21	19	5
Winning Team, The (WB)	—	—	2	20	—
With a Song in My Heart (20th-Fox)	16	61	17	—	—
Young Man With Ideas (MGM)	—	1	3	5	3

The Product Digest

The Big Sky

RKO-Winchester—Top-Flight Western

Producer-director Howard Hawks here brings to cinematic perfection the technique he so successfully developed in "Red River" of building an absorbing and powerful screen drama around an actual incident in the history of the development of the West. It is done with the simplicity and restraint that makes for great art, with meticulous attention to authenticity of detail, without embroidery, and with the camera unerringly recording a dramatically unified sequence of events.

The historical incident here is the story of the first keelboat to ascend to the upper reaches of the Missouri River to trade in the mountain valleys of western Wyoming and Montana with the Blackfeet Indians for beaver furs, the gold of the period. That is the country of the Grand Tetons and the breath-taking beauty of Grand Teton National Park, where most of the production was photographed, is not the least spectacular part of the picture.

The plot is based on the characters and some of the story of the novel of the same name by A. B. Guthrie, Jr., but the screenplay by Dudley Nichols, while preserving the feeling of the book, very properly confines itself to the voyage of the traders and four principal characters. One of these, played superbly by Arthur Hunnicutt, combines two of the book's characters, Zeb Calloway and Dick Summers, salty, lusty, humorous guide and scout, wise in the ways of the wilderness and patient with the ways of men.

Dewey Martin, a top contender for Star of Tomorrow on the basis of this performance alone, is Boone Caudill, restless and unhappy boy who runs away from his frontier farm home in Kentucky to find adventure in the West. Kirk Douglas is Jim Deakins, his friend, and Elizabeth Threatt is Teal Eye, Indian maiden who was hostage on the trip and around whom the delicate and sensitive love story is woven.

Other performances are noteworthy, particularly that of Steven Geray as Jourdonnais, French *voyageur* who leads the expedition, but individual characterizations are subordinated to the over-all effect. From its quiet beginning to its suspenseful ending the production pulses with adventure, romance and humor, carrying its audience along on the voyage of the Mandan through wild and unexplored country, the attacks of hostile Indians and the menace of the Fur Company whose agents seek to prevent the free trappers from reaching their goal.

Through that framework Mr. Hawks succeeds in showing, better than most who have tried, the complex motives behind the opening of the West, the ambitions, the dreams, the lusts which animated the men who fought and traded with the Western Indians, fought their way through the mountain passes, slaughtered the buffalo and trapped the beaver. From it there emerges also a picture of Indian life and ways unusual in its realism and sympathy, es-

pecially in the person of the Indian maiden with "dark eyes like a bluewinged teal" whose native dignity wins the love of Boone's wild heart.

There is action when the story calls for action—some of the most realistic Indian battles yet screened—and there is quiet suspense when that is called for but the picture's most absorbing characteristic is its authenticity. This effect is heightened by making extensive use of the salty, direct, homespun dialect of the scouts and Indian fighters.

Russell Harlan, director of the magnificent black and white photography; Dimitri Tiomkin, who composed and directed the music; and Edward Lasker, associate producer, all must be credited for their contributions to a distinguished motion picture.

When seen for review the picture ran 140 minutes, including many minutes of atmosphere and dialogue, but it is the distributor's intention to cut the film further.

Seen in a projection room. Reviewer's Rating: Excellent.—JAMES D. IVERS

Release date, August, 1952. Running time, 140 minutes (to be cut). PCA No. 15447. General audience classification.

Deakins	Kirk Douglas
Boone	Dewey Martin
Teal Eye	Elizabeth Threatt
Zeb	Arthur Hunnicutt
Romaine	Buddy Baer
Jourdonnais	Steven Geray
Poordevil	Hank Worden
Jim Davis, Henri Leondal, Robert Hunter, Booth Colman, Paul Frees, Frank de Kova, Gus Wilkerson	

The Merry Widow

MGM—Lavish Musical

There seems little doubt that this sumptuous MGM extravaganza, in color by Technicolor, has a better than even chance to wind up as one of the top money-makers in the months to come. There are a number of reasons for this, but the two most important are the cast headed by Lana Turner, more beautiful than ever, and Fernando Lamas, and the reputation enjoyed by this famous and frivolous operetta, whose tunes are hummed and sung even to this day. In addition, of course, there are the superb production values—settings, photography, musical score and production numbers—in the best Metro tradition.

Producer Joe Pasternak—with the new film version of the Franz Lehar classic—certainly enhances his reputation as a maker of fine musicals, and he is aided and abetted by director Curtis Bernhardt, and screen writers Sonya Levien and William Ludwig, who turned out a

light, bright script from what is essentially a featherweight story.

The story in this current "Merry Widow" is somewhat different from that conceived originally by authors Victor Leon and Leo Stein for Lehar's score, and in earlier screen versions. However, in its essentials, it still has the mythical kingdom of Marshovia as the background; the dashing Count Danilo as the male love interest, and of course, the widow.

Marshovia, this time, is all but bankrupt, when the king of the little country, Thomas Gomez, sends a cable to his ambassador to Washington to try and get the widow, Crystal Radek (Miss Turner) to return to Marshovia where a monument is to be erected for her late husband—the village blacksmith who went to America and made a fortune. It is the widow's \$80,000,000 that have inspired the king to put up the statue, for he figures that he can get the widow married off to one of his noblemen and thus get money from her to liquidate his kingdom's indebtedness.

Count Danilo, Lamas, is assigned to woo and wed the widow, but soon there are complications when Una Merkel, Miss Turner's companion, is made to appear as the widow because the latter has found out the fortune-hunting motives of Danilo. By this time true love has entered and Danilo and Miss Turner finally come to an understanding, they are to be married, and the kingdom is saved.

Through all this is interwoven some delightful comedy situations, wonderful musical numbers, famous Parisian scenes (all this takes place decades ago), and always the zestful Lehar music—"Merry Widow Waltz," "Maxim's," "Girls, Girls, Girls" and others. Lamas sings nicely and shows promise of becoming a leading romantic screen figure. He is dashing, handsome and gay. Miss Turner complements him perfectly, and the rest of the cast make every minute of this delightful picture count.

Reviewed at the MGM screening room in New York. Reviewer's Rating: Excellent.—CHARLES J. LAZARUS

Release date, September 5, 1952. Running time, 105 minutes. PCA No. 15083. General audience classification.

Crystal Radek	Lana Turner
Count Danilo	Fernando Lamas
Kitty Riley	Una Merkel
Baron Pousoff	Richard Haydn
Thomas Gomez, John Abbott, Marcel Dalio, King Donovan, Robert Crote, Suzyata, Lisa Ferraday, Shep and Menken, Ludwig Stossel	

Fearless Fagan

MGM—A Soldier and His Lion

MGM has taken a picture story which appeared in *Life* Magazine not too long ago—concerning a young buck private and his pet lion who followed him to camp—and turned the events into one of the most thoroughly delightful comedies in many months, a natural for ingenious exploitation and possessing what would seem to be wide appeal for all age and economic groups.

Its stars are pert Janet Leigh, who plays,

(Continued on following page)

**SHOWMEN'S REVIEWS
ADVANCE SYNOPSIS
SHORT SUBJECTS
SHORT SUBJECTS CHART
THE RELEASE CHART**

(Continued from preceding page)

quite naturally, a beautiful MGM actress; Carleton Carpenter, the lanky soldier and master of the lion; Keenan Wynn, a top sergeant about to lose his mind, and, of course, Fearless Fagan, who plays himself in a variety of moods with the poise of a veteran performer. It's a fresh, attractive cast which has been directed by Stanley Donen to enact the sometimes improbable events in a manner that is always ingratiating and believable. Charles Lederer's screenplay is packed with chuckles, spiced with occasional belly-laughs and just a touch of sentiment.

The story, written by Sidney Franklin, Jr., and Eldon W. Griffiths, opens with Carpenter joining the Army, accompanied by Fagan whom he has raised since the beast was four days old. Fagan, whom his master describes at one point as being "so dumb he doesn't even know he's a lion," is hidden on the base quite successfully until Miss Leigh, a visiting actress, stumbles across the hideout. From there, the story moves effortlessly and quickly through a series of crises in which the well-meaning Army tries to find a home for the lion while the latter thoroughly upsets Army routine.

Fagan's appreciation of a Mario Lanza radio broadcast terrorizes a WAC barracks. He becomes the darling of the press and, as a peeping tom, he is described by a WAC private as a "horrid looking old man with a long beard." When, tormented by a circus trainer, Fagan turns violent, it looks as if he will be permanently "put away." Miss Leigh, who at first thought both Carpenter and the lion should be psychoanalyzed, falls for both and saves the day by taking Fagan to Hollywood. The last, hilarious shot sees Fagan frolicking around the stars' swimming pool, quite at home, as always, in new surroundings.

Edwin H. Knopf produced the story, adapted for the screen by Frederick Hazlitt Brennan.

Seen at MGM screening room in New York. *Reviewer's Rating: Very Good—VINCENT CANBY.*

Release date, August, 1952. Running time, 79 minutes. PCA No. 15871. General audience classification. Abby Ames, Janet Leigh, Carleton Carpenter, Sgt. Keenan Wynn, Richard Anderson, Ellen Coady, Barbara Ruick, John Call, Robert Burton, Wilson Gray, Parley Baer, Jonathan Galt.

The Duel at Silver Creek

Universal—Colorful Western

Audie Murphy, Faith Domergue and Stephen McNally head the cast of this fast-moving Western, photographed in pleasing color by Technicolor and produced by the knowing hand of Leonard Goldstein. Gerald Drayson Adams' story of some blood thirsty claim jumpers—outlaws who force mine owners to sign over their claims at the point of a gun—offers plenty of opportunity for exciting action within a familiar framework.

McNally, marshal of the Silver City area which has been terrorized by the claim jumpers, takes on Murphy as his deputy after the outlaws have put the law officer's trigger finger out of commission. Murphy, as quick on the draw as he is at cards, has a personal grudge against the claim jumpers since they did in his father. The campaign against the crew is complicated by McNally falling for beautiful Miss Domergue who, unknown to McNally and Murphy, actually is the great and good friend of Gerald Mohr, the head of the band. Posing as brother and sister, Mohr and Miss Domergue run a phony mining company while directing their underground activities.

The pace is continually good and builds nicely toward the climactic duel of the title. This occurs when McNally and Murphy, having uncovered Miss Domergue's treachery, move towards the hand-to-hand duel for a gun-blazing showdown with Mohr and the rescue of pretty Susan Cabot. Murphy's light-of-love held as hostage by the bandits.

Don Siegel has directed with the emphasis on movement and the outdoor locales, guaranteed to please the action fans. Adams and

Joseph Hoffman wrote the screenplay. Also featured in the competent cast are Eugene Iglesias, as a local Silver City boy-gone-wrong, and James Anderson, one of Miss Domergue's hired assassins.

Seen at Universal screening room in New York. *Reviewer's Rating: Good—V. C.*

Release date, August, 1952. Running time, 77 minutes. PCA No. 15783. General audience classification. Silver Kid, Audie Murphy, Opal Lacey, Faith Domergue, Lightning Tyron, Stephen McNally, Susan Cabot, Gerald Mohr, Eugene Iglesias, James Anderson, George Eldredge, Walter Sande, Lee Marvin.

Desert Pursuit

Monogram—Western with Camels

The desert pertained to in the title is Death Valley, the time is about 1870, and the pursuit is by three burghlarious Arabs mounted on camels. The pursued are Wayne Morris, a young man loaded with gold panned in a Nevada stream, and Virginia Grey, a blackjack dealer dealt out by her Carson City bosses on a charge of dealing seconds, but a good gal with a heart of gold nevertheless. And since mightily few people have seen Death Valley, and none now living have seen Arabs crossing it on camelback, it is to be made known at once, as it is in a foreword at the start of the film, that these camels and Arabs are supposed to be three (each) left over from the Confederacy's dromedary-detachment utilized unsuccessfully, as a Civil War measure.

The use of this little known bit of Americana as a prime factor in the story and action sets the film apart from the main stream of Western melodrama; whether for weal or woe as to revenue remains to be seen.

The script by the late W. Scott Darling rides a good part of its distance on silently photographed stretches of desert, showing the pursued and the pursuers making their difficult way across Death Valley's gigantic rocks and sandy slopes. These are the film's best minutes. When the dialogue is resumed, and when the final, fatal action gets going, the majesty of the terrain tends to overwhelm the human issues being worked out. This final, fatal action takes place on the mountainous rim of Death Valley as Morris and a friendly Indian fight it out with the Arab robbers, killing two out of three and routing the other.

The picture, produced by Lindsley Parsons with Morris and Ace Herman in association, and directed by George Blair, is hard to figure as to future. Although the camel thing is historically accurate, the sight of the beasts slogging across Death Valley is hard to accept seriously in a projection room. It may look more credible in a theatre.

Previewed at the studio. *Reviewer's Rating: Good—WILLIAM R. WEAVER.*

Release date, May 11, 1952. Running time, 71 minutes. PCA No. 15668. General audience classification. Ford Smith, Wayne Morris, Mary Smith, Virginia Grey, George Tobias, Anthony Caruso, Emmett Lynn, John Cosette.

Secret Flight

Snader—Comedy-Documentary

Somehow, this has fallen short of the grades necessary to reach and bemuse the art house audiences. Perhaps it is the photography and direction alone; it all seems done in the ill-lit murk of war, at home or at the front. Perhaps it is the grubbiness rather than the grandeur of the efforts involved. Perhaps, in this instance, the tendency to underplay has spread to a whole film. Perhaps it is the language handicap.

On the merit side, there are sharp character sketches; rich bits of humor delivered as only the specially portrayed group of British can deliver them. And there is the advantage of the documentary treatment of wartime activity; there is action, and there is deadly suspense.

The story is of "the Bofins," Britain's scientists corralled by the government and set to work to solve problems of navigational aids,

bombing, submarine hunting, night air fighting, radar, and the like. They are motley, and individual, and true scientists, and patriots, and brave men. They deliver startling ideas, they help win the war, and some of them die.

The humor is ever present. Sir Ralph Richardson, a top British character actor, is the leading performer. Abrupt, unwordly, but with insight and fortitude, he finally is given the most dangerous of all the assignments—to land with commandos and bring back complete German radar equipment. Others in the peculiar group domiciled in a small provincial city have gone on bombing raids and submarine hunts. Richardson brings home the goods, and those who survive swap tales of tall doings. The military men who supervise them, and in fact all the performers are brilliant in characterization and are aided by Peter Ustinov's script.

To Mr. Ustinov goes the credit for direction. Two Cities Films produced for J. Arthur Rank.

Seen at the Beacon Theatre, New York, during an afternoon in which it was paired with another British picture. The audience appreciated the humor. *Reviewer's Rating: Good.*

—FLOYD STONE.
Release date, July, 1952. Running time, 74 minutes. General audience classification. Prof. Heatherville, Ralph Richardson, Prof. Laxton-Jones, Raymond Huntley, Dr. Dainty, Ernest Jay, Mr. Watlington, David Tomlinson.

ADVANCE SYNOPSIS

THUNDER IN THE EAST

(Paramount)

PRODUCER: Everett Riskin. DIRECTOR: Charles Vidor. PLAYERS: Alan Ladd, Deborah Kerr, Charles Boyer, Corinne Calvet.

DRAMA. Alan Ladd lands his plane in Ghandahar, India, but his attempts to turn over his cargo of guns and ammunition to the local maharajah are stopped by Charles Boyer, secretary to the maharajah, who believes that the current insurrection can be stopped with love and kindness. Ladd falls in love and marries Deborah Kerr, who teaches him that money isn't everything. The end finds them standing off the invaders with machine guns while a number of women and children escape by plane.

YUKON GOLD

(Monogram)

PRODUCER: William F. Broidy. DIRECTOR: Frank McDonald. PLAYERS: Kirby Grant, Chinook, Martha Hyer, Frances Charles.

WESTERN. Corporal Kirby Grant of the Royal Canadian Mounted Police investigates the murder of a prospector in the boom town of Port LeBeaux and finds that the nearby mine has been salted, with gold being planted to keep the town booming. Grant and Chinook, after many attempts on their lives and bloody fights, finally pin the murder on Phillip Van Zandt who owns half the place. Romance develops between Frances Charles and Harry Lauter.

ASSIGNMENT-PARIS

(Columbia)

PRODUCER: Jerry Bressler. DIRECTOR: Robert Parrish. PLAYERS: Dana Andrews, Marta Toren.

DRAMA. George Sanders, as editor of the Paris edition of the *New York Herald Tribune*, sends his star reporter, Dana Andrews, to Budapest, Roumania, on a story about an American who has been imprisoned as a spy by the Communist Government. Andrews himself is arrested just as he uncovers information which would link the Roumanian dictator to Yugoslavia's Tito and thus would give the Americans a strong hand in bargaining for the American's freedom. Some quick thinking on the part of Marta Toren, *Tribune* staff member, and Sanders saves Andrews' life and insures his freedom after the Communists have made him "confess" to an espionage charge.

BECAUSE YOU'RE MINE

(MGM)

PRODUCER: Joe Pasternak. **DIRECTOR:** Alexander Hall. **PLAYERS:** Mario Lanza, Doretta Morrow, James Whitmore. **Technicolor.**

MUSICAL. Mario Lanza, an opera star drafted into the Army, decides that life will be easier if he can make friends with his top sergeant, James Whitmore, and his sister Doretta Morrow. He soon falls honestly in love with Miss Morrow and to prove his sincerity is forced to spend hours in the guard house and even serenade a group of top United Nations brass.

HIRED GUNS

(Monogram)

PRODUCER: Vincent H. Fennelly. **DIRECTOR:** Thomas Carr. **PLAYERS:** Whip Wilson, Tommy Farrell, Phyllis Coates, Henry Rowland.

WESTERN. Whip Wilson and Tommy Farrell, looking for a job, ride into Willows, Wyoming, just after gunman Bob Wilke has killed the sheriff. Dick Emory gets into a fight with Wilke and Wilson and Farrell save him from being shot. They are offered jobs as deputy marshals. In a twist development it turns out that the men who hired them were heads of a plot against another rancher, Emory's father, House Peters, Jr., is arrested and most of his followers are killed.

AGAINST ALL FLAGS

(U-I)

PRODUCER: Howard Christie. **DIRECTOR:** George Sherman. **PLAYERS:** Errol Flynn, Maureen O'Hara, Anthony Quinn, Mildred Natwick. **Technicolor.**

ADVENTURE. A lively tale of pirates and danger *anno* 1700. Errol Flynn is a British officer masquerading as a pirate in an effort to open the way for the navy to attack the buccaneers' stronghold. Maureen O'Hara, a member of the pirate band falls in love with him and saves him from destruction by Anthony Quinn. Flynn spikes the pirates' guns and wins his lady while saving the life of Indian princess Alice Kelley.

ARMY BOUND

(Monogram)

PRODUCER: Ben Schwalb. **DIRECTOR:** Paul Landres. **PLAYERS:** Stanley Clements, Karen Sharpe, Steve Brodie, John Fontaine.

DRAMA. Midget automobile race driver Stanley Clements, in love with Karen Sharpe, wins a tight race from lieutenant John Fontaine who tries to foul him. Later Clements whips Fontaine in a fist-fight. When Clements is drafted he draws Fontaine as his commanding officer. Fontaine tries to prevent Clements marrying Karen. Clements enters a race, crashes and is disciplined, but in the end he saves Fontaine's life and gets his girl.

ROAD TO BALI

(Paramount)

PRODUCER: Harry Tugend. **DIRECTOR:** Hal Walker. **PLAYERS:** Bing Crosby, Bob Hope, Dorothy Lamour. **Technicolor.**

MUSICAL. Two struggling vaudevillians, Bing Crosby and Bob Hope, are hired by a South Sea island prince, Murvyn Vye, to dive for sunken treasure. Later, when the unscrupulous prince attempts to steal the fortune, which rightfully belongs to his cousin, Dorothy Lamour, she and the boys escape in the direction of Bali—which is just the beginning of their adventures.

SEA TIGER

(Monogram)

PRODUCER: William F. Broidy. **DIRECTOR:** Frank McDonald. **PLAYERS:** John Archer, Marguerite Chapman, Harry Lauter, Ralph Sanford.

ADVENTURE. Sea captain John Archer, once accused of having been a Jap agent during

the war, gets command of an old freighter, the Sea Tiger. Sam Flint, part-owner of the ship is killed, leaving Marguerite Chapman as sole owner. Marguerite and Archer discover that a gold treasure is hidden in the vessel but Harry Lauter and Marvin Press also get the information. Archer is arrested for the murder of Flint but released in time to save Marguerite.

SHORT SUBJECTS

CANDID MIKE, NO. 4 (Columbia)

(4554)

In the first sequence of this film, Allen Funt takes the place of a clerk behind the counter of a candy store, trying to befuddle a customer by telling him he's buying the wrong kind of candy. The second scene is at a hair dressing parlor in New York, where he confuses and confounds the customers until he reveals his true identity.

Running time

8½ minutes

IT CAN HAPPEN TO YOU (MGM)

Pete Smith Specialties (S-359)

Once again Pete Smith examines the foibles involved in everyday living and presents his version of some of the things that could happen to you, including the most "pestiferous" dinner guest of all time.

Running time

10 minutes

FRIEND OR PHONY (Paramount)

Popeye Cartoon in Technicolor (E11-6)

Popeye's long-time enemy, Bluto, convinces the sailor that spinach is bad for the system. When Popeye throws away the can he has with him, Bluto begins to mangle Popeye, who is saved only when the spinach returns to him when he whistles.

Running time

7 minutes

SUMMER IS FOR KIDS (RKO)

Sportscope (24309)

The life of a young boy at a summer camp is told in this Sportscope, produced by the National Film Board of Canada and narrated by Andre Baruch. Among the things which Roger, a city boy, learns at camp are swimming, paddling, woodcraft, cooking over an open fire, etc. It's a wonderful life, according to Roger.

Running time

8 minutes

PLANE GOOFY (20th-Fox)

Terrytoon (5228)

A fast-talking salesman selling airplanes inspires the far-ayard animals to make planes of their own, but the farmer is dead set against getting off terra firma. However, he finally manages to get the farmer into a plane and there follows a most fantastic air ride. He is beset by fantastic experiences, and when he is safely on the ground again, swears off flying for good. Color by Technicolor.

Running time

7 minutes

KIDDIN' THE KITTY (Warner Bros.)

Merry Melody Cartoon Technicolor (8713)

Dodsworth, the lazy house cat, is threatened with eviction by his owners unless he can get rid of the mice. He thereupon sets about to train the kitten in the art of mice catching and the result is complete confusion.

Running time

7 minutes

BILLY MOUSE'S AKWAKADE (20th-Fox)

Terrytoon (5230)

An ordinary bathtub provides the setting, as mouse stars perform exquisite aquatic ballet dances and water sports. The soap bubbles rise and float upstairs to awaken a dog and a cat who at first blame the disturbance on each other, and have a battle royal about it. When they discover the mice are the bubble producers, they go after them. The cat and dog use a vacuum machine to fight the rodents who are seen decending slowly in gorgeous soap bubbles as the film, in color by Technicolor, comes to an end.

Running time

7 minutes

MERRY MAVERICKS (Columbia)

(MGM)

Stooge Comedies (4401)

The Stooges, fugitives from justice, get themselves up as dentists in a town terrorized by the Morgan gang. The local banker, hoping to scare the gang, decides to present the Stooges as U.S. marshals. The gang finds out the true identity of the Stooges and there is battling galore until the criminals are subdued by the Stooges.

Running time

16 minutes

FIT TO BE TIED (MGM)

MGM Technicolor Cartoon (W-346)

When an ordinance is passed requiring all dogs to be put on leashes, Tom takes advantage of the fact to badger Jerry without interruption from Spike, the bulldog. But fate intervenes, and Tom learns a bitter lesson.

Running time

7 minutes

DIZZY DINOSAURS (Paramount)

Kartune in Technicolor (K11-5)

A glimpse of prehistoric times when dinosaurs were the beasts of burden for the cave men provides the cue for a community sing of "Sweet Adeline" with the howling ball.

Running time

7 minutes

SUSIE, THE LITTLE BLUE COUPE (RKO)

Walt Disney Technicolor Cartoon (24115)

Walt Disney here traces the life, loves and hardtimes of a little blue coupe, who begins as a shiny new model of the latest design, becomes old and battered and eventually is left in a used car dump by a mobster. Fate then takes a hand and Susie is bought by a young man who makes her into a sleek, souped-up and very happy hot-rod.

Running time

8 minutes

FUSS AND FEATHERS (20th-Fox)

Terrytoon (9281)

"Fuss and Feathers," in color by Technicolor, has the robin winging his way northward in the spring and trying to find a "house" for his family. The family is soon increased and just as they settle down to a normal, happy existence, the birds' eternal enemy—that cat—tries to move in and capture the birds. Big battles ensue between the birds and the cat, with the former using Air Force strategy to achieve victory over their adversary.

Running time

7 minutes

PLEASURE TREASURE (Columbia)

All-Star Comedies (4411)

Andy Clyde and Emmett Lynn, working in Tom Kennedy's bank, find a robbery has taken place while they were romancing Kennedy's sister. They are fired and proceed to the hill as prospectors, and wind up digging up the loot. The robbers arrive and a fight develops but Clyde and Lynn are victorious.

Running time

16 minutes

CITY KITTY (Paramount)

Nozeltoon in Technicolor (P11-9)

The City Kitty, tired of being tormented by the mice at home, goes up to the CATSkill Mountains for a rest. The bees and the ants, however, finally drive him back to the city in despair. There, the happy mice greet him with a huge "welcome home" cake—loaded with dynamite.

Running time

7 minutes

THE HORSE ON THE MERRY-GO-ROUND (Columbia)

Color Favorites (4601)

Weary of the run-around he has been getting as a merry-go-round station, the little hobby horse gets the wanderlust. When he is locked up for the night, he somehow gets out and starts wandering in the "outside" world of the Crazy House, Wax Museum, Ferris Wheel and Roller Coaster. Beaten and tired, he is convinced that he is much better off at his old stand on the merry-go-round.

Running time

7 minutes

SHORT SUBJECTS CHART

index to reviews, synopses

Prod. No. Title Rel. Date P.D. Page

COLUMBIA

ALL-STAR COMEDIES

3410	Fun on the Run (16)	5-10-51	1058
3426	Woe Wee Blues (16)	7-14-51	1154
4411	Pleasure Treasure (16)	8-6-51	1463
4412	She Took A Powder (16)	10-11-51	1171
4421	Trouble in Laws (16)	10-11-51	1236
4422	The Chamo Struck Out (16)	11-19-51	1235
4423	Fraidy Cat (16)	12-13-51	1299
4411	A Fool and His Money (16)	1-10-52	1350
4414	Happy-Go-Lucky (16)	2-7-52	1375
4421	Hotin' Tootin' Tenderfoot (16)	2-14-52	1380
4522	Am. Fire Soot (16)	3-13-52	1434
4413	Heebie Gee-Gee (16)	4-10-52	1447
4414	A Blissful Blunder (16)	5-8-52	1446
4426	Click at the Hook (16)	6-12-52	1446

CANDID MICROPHONE

4551	Candid Microphone No. 1 (10)	1-4-51	1255
4552	Candid Microphone No. 2 (11)	12-6-51	1323
4553	Candid Microphone No. 3 (10)	27-52	1375
4554	Candid Microphone No. 4 (10)	4-3-52	1443
4555	Candid Microphone No. 5 (11)	6-5-52	1447

CAVALCADE OF BROADWAY

3654	New York After Midnight (11)	6-28-51	1215
4651	The Day Nineties (10)	11-29-51	1155
4612	Bill Worden (9)	2-14-52	1419
4653	Casa Seville (10)	4-24-52	1433
4614	The Embers (9)	6-12-52	1446

COLOR FAVORITES

3610	Air Hostess (8)	6-21-51	1058
3811	Egg Hunt (8)	7-26-51	1127
3812	Merry Maquins (8)	8-29-51	1131
4801	Horse on the Merry-Go-Round (7)	9-13-51	1443
4602	Shoemaker and the Elves (8)	10-10-51	1154
4603	Lucky Pigs (7)	11-8-51	1255
4604	Holiday Land (7)	12-13-51	1307
4605	Snowtime (7)	1-17-52	1427
4606	Bluebirds (7)	2-14-52	1375
4607	Monkey Love (7)	3-13-52	1446
4608	Babes at Sea (7)	4-10-52	1447
4609	Let's Go (8)	6-12-52	1447
4610	Crisp Chasers (8)	6-12-52	1447
4611	The Mountain Ears (7)	7-10-52	1447

COMEDY FAVORITES

3436	Phony Crimes (16)	8-14-51	1263
4431	She's Out Mine (17)	9-20-51	1311
4432	Midnight Blunders (17)	11-22-51	1283
4433	Old Loughs Last (17)	12-27-51	1358
4434	High Blood Pressure (19)	2-28-52	1446
4435	So You Won't Squawk? (18)	4-17-52	1446
4436	Groom and Bored (18)	6-26-52	1446

JOLLY FROLICS

4502	Wonder Gloves (7)	11-29-51	1195
4503	The Gumpahs (7)	1-24-52	1330
4504	Hooty Test Test (8)	3-27-52	1390
4505	Willie the Kid (7)	6-26-52	1434

MR. MAGOO

4701	Fuddy Duddy Buddy (7)	10-10-51	1171
4702	Grippy Gaffer (7)	12-20-51	1339
4703	Sleepy Jalepy (7)	2-21-52	1331
4704	Dog Snatcher (7)	5-29-52	1434

MUSIC TO REMEMBER

3731	The Polovian Dances (8)	11-22-51	1283
3732	Muskerker Suite (8)	12-27-51	1358
3733	Plane Cocktail in a Flat (10)	1-17-52	1427
3734	Peer Gynt Suite (9)	2-14-52	1375
3735	1812 Overture (11)	3-13-52	1446
3736	Swan Lake Ballet (10)	4-10-52	1447

SCREEN SNAPSHOTS

3650	Hollywood Pie Throwers (9)	6-21-51	1171
3680	Great Director (9)	7-19-51	1194
4851	Hollywood At Play (10)	9-3-51	1446

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor. (R) Indicates a reissue.

4852	Hopalong in Hootland (10)	8-13-51	1155
4853	Hollywood Goes Western (9)	9-3-51	1251
4854	Hollywood on a Sunday Afternoon (10)	12-20-51	1383
4855	Memories of Famous Hollywood Comedians (9)	1-24-52	1383
4856	Meet Mr. Rhythm, Frankie Lane (10)	3-20-52	1391
4857	Mr. Movies (9)	4-17-52	1419
4858	Hollywood Night Life (10)	4-17-52	1419
4859	Hollywood on the Ball (9)	6-19-52	1446
4860	Memorial to Al Jolson (9)	7-24-52	1446

STOOGIE COMEDIES

5408	Scrambled Brains (7)	7-7-51	1170
4401	Nerry Mavericks (16)	9-6-51	1147
4402	Tooth Will Out (16)	10-4-51	1171
4403	Holla-La-La (16)	11-1-51	1171
4404	Pest Man Wins (16)	12-8-51	1171
4405	A Mixed Fortune (16)	1-2-52	1171
4406	Little Judge (16)	3-2-52	1447
4407	Corny Casanova (16)	5-1-52	1447
4408	He Ducked His Goose (16)	7-3-52	1446

TECHNICOLOR FEATURETTE

Day With the F. B. I. A. (19)	7-19-51	1446
-------------------------------	---------	------

VARIETY FAVORITES

4852	Dick Stabile & Ork. (10)	10-25-51	1170
4853	Randy Brooks & Ork. (11)	12-27-51	1369
4854	Ketner's Marimba Band (11)	2-28-52	1446

WORLD OF SPORTS

5609	Sunshine Sports (10)	6-28-51	1263
3810	Anglers Awaken (10)	7-26-51	1127
4801	Walter Hoppe Story (8)	8-22-51	1131
4802	Flying Skills (8)	10-25-51	1187
4803	Gymnastic Experts (11)	11-29-51	1351
4804	Bicycle Thrills (10)	12-27-51	1358
4805	Feminine Rhythm (10)	2-21-52	1391
4806	Rosalind Rogers (10)	3-27-52	1446
4807	Wanna Get (10)	4-24-52	1446
4808	High Steppin' Trotters (10)	6-12-52	1446

SERIALS

3180	Mysterious Island (10)	9-13-51	1043
4120	Captain Video (8)	12-27-51	1170
4140	King of the Congo (8)	4-10-52	1446
4160	Blackhawk (8)	7-24-52	1446

M-G-M

FITZPATRICK TRAVEL TALKS

T-314	Life in the Andes (9)	2-23-52	1171
T-315	Lad of Taj Mahal (8)	3-2-52	1263
T-317	Seeing Ceylon (9)	5-12-52	1380
T-318	Ancient India (9)	6-7-52	1434

GOLD MEDAL REPRINT CARTOONS

W-266	Bodyguard, The (7)	8-4-51	1155
W-361	Puttin' On the Dog (7)	10-20-51	1383
W-362	Mouse Trouble (7)	12-15-51	1446
W-363	Mouse Comes to Dinner (7)	1-19-52	1446
W-364	Dumhdummed (8)	3-8-52	1390
W-365	Fraidy Cat (8)	5-10-52	1331
W-366	Dog Trouble (8)	6-21-52	1391

M-G-M TECHNICOLOR CARTOONS

W-331	Slirked-Up Pup (8)	9-8-51	1155
W-332	Cat of Tomorrow (8)	9-22-51	1171
W-333	Fraidy Cat (8)	10-6-51	1171
W-334	Inside Cackle Corners (8)	11-10-51	1171
W-335	Droopy's Double Trouble (7)	11-17-51	1171

W-336	Cat Napping (7)	12-8-51	1155
W-337	Flying Cat (7)	1-12-52	1255
W-338	Magical Mambo (7)	2-9-52	1255
W-339	Duck Doctor (7)	2-16-52	1259
W-340	Two Nuketees (7)	3-15-52	1239
W-341	Smitten Kitten (8)	4-12-52	1283
W-342	Triplet Trouble (7)	4-19-52	1283
W-343	One Cat's Family (8)	5-15-52	1351
W-344	Little Bonanza (8)	6-14-52	1390
W-345	Rock-a-Bye Bear (7)	7-12-52	1434
W-346	Fit to Be Tied (7)	7-26-52	1443

PETE SMITH SPECIALTIES

S-351	Football Thrills No. 14	9-1-51	1155
S-352	That's What You Think (10)	10-13-51	1171
S-353	In Case You're Curious (10)	11-17-51	1171
S-354	Reducing (8)	12-22-51	1330
S-355	Fishing Fools (10)	12-22-51	1330
S-356	Wrestling (10)	2-16-52	1323
S-357	Matinee Magic (9)	3-3-52	1351
S-358	Gymnastic Rhythm (8)	3-24-52	1351
S-359	It Could Happen to You (10)	6-28-52	1443
S-360	Pedestrian Safety (10)	7-12-52	1443

PEOPLE ON PARADE

P-216	Romantic Riviera (9)	6-23-51	1155
P-217	Glimpses of Morocco and Algiers (8)	8-4-51	1155
P-218	Visiting Italy (8)	9-25-51	1155

MONOGRAM

LITTLE RASCALS

5261	Second Childhood (19)	1-6-52	1434
5262	Shrimps for a Day (20)	1-28-52	1434
5263	Fish Weeky (20)	2-5-52	1434
5264	Swingin' Up (20)	2-17-52	1434
5265	Free Eats (18)	2-2-52	1434
5266	Teacher's Pet (19)	3-16-52	1434
5267	Bank Shooters (21)	3-30-52	1434
5268	Monkey Doodle (17)	4-13-52	1434
5130	Fish Tale (11)	9-2-51	1155
5131	Bear Facts (11)	9-18-51	1155
5132	Awful Tooth (10)	9-30-51	1155
5133	Canned Fishing (11)	10-14-51	1155
5134	Mail and Female (11)	11-11-51	1155
5135	Hide and Shriek (11)	11-25-51	1155
5136	Rosy's Holiday (11)	12-23-51	1155
5137	Framing Youth (11)	12-23-51	1155
5230	Pigskin Palooka (11)	1-6-52	1446
5231	Spunky Slumky (7)	1-10-52	1446
5232	Came the Brawn (11)	2-3-52	1446
5233	Fed 'Em and Weep (11)	2-17-52	1446

PARAMOUNT

CASPER

810	The Secret (7)	7-27-51	1155
815-8	Laurel Comes to Clown (8)	8-10-51	1155
811-1	Casper Takes a Bow (7)	12-7-51	1239
811-2	Deep Sea Sea (7)	2-15-52	1331
811-3	Spunky Slumky (7)	3-16-52	1331
811-4	Ghost of the Town (7)	4-11-52	1359
811-5	Care-Fright (7)	6-8-52	1446

CHAMPION

712-1	House Tricks (7)	10-3-52	1446
712-2	Mass Production (7)	10-3-52	1446
712-3	Pitching Woo at the Zoo (7)	10-3-52	1447
712-4	Puppet Love (8)	10-3-52	1447

KARTUNES

X11-1	Vegetable Vandeville (7)	11-9-51	1155
X11-2	Spooks Reel (7)	12-26-51	1186
X11-3	On We Glow (7)	2-29-52	1290
X11-4	Fun at the Fair (8)	3-9-52	1419
X11-5	Dizzy Dinosaurs (7)	7-4-52	1443

Prod. No. Title Rel. Date P.D. Page

MUSICAL PARADE

FF12-7	Little Witch (18)	4-4-52	1434
FF12-8	Midnight Serenade (18)	4-18-52	1427
FF12-9	Champagne for Two (20)	5-2-52	1434
FF12-10	Big Sister Blues (18)	5-23-52	1435
FF12-11	Samba Mania (18)	5-13-52	1435
FF12-12	Catalina Interlude (18)	6-27-52	1446

NOVELTOONS

P10-9	Slip Us Some Radskin (7)	7-6-51	1155
P10-10	Party Smasher (8)	8-3-51	1155
P11-1	Cat-Chew (10)	10-12-51	1155
P11-2	Andrey the Rainmaker (10)	10-28-51	1163
P11-3	Cat Famine (7)	11-8-51	1163
P11-4	By Lease & Hounds (8)	12-14-51	1179
P11-5	Beut Follow (8)	12-21-51	1179
P11-6	Cat Carney Ride Again (7)	4-4-52	1350
P11-7	Awful Youth (7)	5-2-52	1375
P11-8	Law and Audrey (7)	5-23-52	1390
P11-9	City Kitty (7)	7-18-52	1443

PACEMAKERS

K11-1	Way Out West in Florida (10)	10-5-51	1155
K11-2	Normalcy (10)	10-5-51	1155
K11-3	A Ring for Roberta (8)	11-2-51	1155
K11-4	I Cover the Everglades (10)	11-9-51	1111
K11-5	Sadie Hawkins Day (10)	11-23-51	1194
K11-6	Littlest Expert on Football (10)	11-2-51	1195

POPEYE

E10-8	Pilgrim Popeye (7)	7-13-51	1155
E11-1	Let's Talk Solonach (10)	10-19-51	1236
E11-2	Punch and Judy (7)	11-16-51	1236
E11-3	Popeye's Pappy (10)	1-26-52	1239
E11-4	Lunch With A Punch (7)	3-14-52	1359
E11-5	Swimmer Take All (7)	5-6-52	1375
E11-6	Friend or Fony (7)	6-20-52	1443
E11-7	Tots of Fun (8)	8-15-52	1446

SPORTLIGHTS

Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page				
RKO				TWO REEL SPECIALS				LANTZ TECH. CARTUNES				JOE McDOAKES COMEDY			
COMEDY SPECIALS				WALT DISNEY CARTOONS				(Reissues)				7400 So You Want to Buy a Used Car			
23.401	Hollywood Honeydew	(16)	9-28-51	1170	23.801	Basketball Headlines of 1952 (15)	4-18-52	1419	6330	Who's Cookin' Who (7)	7-16-51	1111	6401	So You Want to Be a Bachelor	8-22-51
23.402	Fast and Furious (18)	11-23-51	1171						6332	100 Pygmies and Andy Panda (7)	8-20-51	1112	6402	So You Want to Be a Plumber	8-22-51
23.403	Newlyweds' House Guest (17)	1-18-52	1203	(Color)				6333	Fox and the Rabbit, The (7)	10-15-51	1113	6403	So You Want to Get It Whole (10)	1-12-52	
23.404	Ghost Buster (18)	3-27-52	1375	14.706	The Old Mill (9)	8-24-51	1187	7222	Louise Nut (7)	10-29-51	1255	6404	So You Want to Enjoy Life (10)	3-29-52	
23.405	Newlyweds Take a Chance (17)	5-2-52	1447	14.118	R'Conn Dawg (7)	8-10-51	1187	7333	Painter and the Painter (7)	12-10-51	1194	6405	So You Want to Go to a Convention	6-7-52	
EDGAR KENNEDY SERIES				24.101	Get Rich Quick (6)	8-31-51	1187	7324	Bathing Buddies (7)	1-17-52	1263	6406	So You Never Tell a Lie, 8-2-52	8-2-52	
(Reissues)				24.102	Cold Turkey (7)	8-31-51	1185	7325	Slithum King of Pelams (7)	2-4-52	1263				
23.501	Mad About Meekins (19)	9-7-51	1170	24.103	Fathers Are People (9)	10-12-51	1239	7326	Crane Crazy (7)	3-3-52	1323				
23.502	It Happened All Night (10)	9-26-51	1187	24.106	Be on Guard (7)	12-14-51	1263	7327	Heckles Driver (7)	3-31-52	1419	8802	Jan Garber & Orch. (10)	11-17-51	
23.503	An Apple in His Eye (14)	10-26-51	1203	24.107	Father's Lion (7)	1-18-52	1330	7328	Poet and Peasant (7)	4-28-52	1391	8803	Richard Himber & Orch.	2-9-52	
23.504	Slightly As Best (16)	11-16-51	1308	24.108	Donald Applepore (7)	2-8-52	1446	7329	Muskie Come Home	3-26-52		8804	Harry Owens and Royal Hawaiian Orch. (10)	4-12-52	
23.505	Prunes and Politics (12)	9-19-52	1447	24.110	Hello Aloha (6)	2-29-52	1330	7330	Fairweather Finds	6-23-52		8805	U. S. Navy Band	8-16-52	
23.506	Yow Drive Me Crazy (12)	10-17-52	1447	24.111	Man's Best Friend (6)	3-21-52	1391								
23.507	Alibi Baby (18)	1-14-52		24.112	Smother, The Sheepish (8)	4-4-52	1391	NAME-BAND MUSICALS				MERRIE MELODIES AND LOONEY TUNES			
23.508	Mother-in-Law's Day (18)	2-6-53		24.113	Let's Stick Together (8)	4-25-52	1434	7301	Tommy Dorsey and his Orch. (13)	11-17-51	1154	(Color)			
LEON ERROL COMEDIES				24.114	Two Gun Goofy (6)	5-16-52	1449	7302	Wendy Herman's Varieties	12-5-51	1171	7718	Cheese Chasers	8-25-51	
23.701	Lord Eggling Returns (19)	9-21-51	1239	24.115	Sue, Little Blue Coupe (6)	6-16-52	1413	7303	Blue Barons (15)	3-12-52	1339	8701	Leveling Lighers	9-8-51	
23.702	Too Many Wives (16)	12-21-51	1350	24.116	Teachers Are People (6)	6-27-52		7304	Conson Bonwell and Leonard (15)	5-7-52	1427	8702	Twelve's O.D.S.	8-22-51	
23.703	Who's a Dummy (17)	10-3-52		24.117	Uncle Donald's Ants (7)	7-18-52		7305	Buddy Morrow and His Orchestra (15)	6-18-52	1434	8703	Butter for Punishment, A	11-10-51	
23.704	Who's a Dummy (17)	10-3-52										8704	Bleepy Time Peasum (7)	11-3-51	
23.705	Wrong Room (17)	10-3-52		20th CENTURY-FOX				TWO REEL SPECIALS				8705	Drip Along Daffy (7)	11-17-51	
23.706	Wrong Room (17)	10-3-52		SPORTS REVIEW				6202	Arnold The Benedict	8-8-51		8706	Tweet, Tweet, Twenty (7)	12-15-51	
23.707	Wrong Room (17)	10-3-52		3104	Football Winning Ways (9)	8-51	1134	7202	Knights of the Highway (17)	6-18-52	1391	8707	The Prize Pant (7)	12-22-51	
23.708	Wrong Room (17)	10-3-52		3105	Acecut on Balance (9)	10-51	1187					8708	Who's Kitten Whot? (7)	1-5-52	
23.709	Wrong Room (17)	10-3-52		3201	Fighting Coboes (9)	2-52	1434					8709	Fred the Killy (7)	2-2-52	
23.710	Wrong Room (17)	10-3-52		3202	Sails and Blades (8)		1434					8710	Gilt Wrangled (7)	6-28-52	
REISSUED MUSICALS								VARIETY VIEWS				8711	Thumb Fun (7)	3-1-52	
13.201	Tex Benecko (18)	10-5-51	1255	TERRYTOONS				6345	Chubby Cub (8)	6-18-51	1038	8712	Little Bear Pease (7)	2-9-52	
13.202	Let's Make Rhythm (20)	11-9-51	1283	(Color)				6346	Monkey Island (8)	10-3-51	1195	8713	Ridden the Kitty (7)	4-5-52	
13.203	Harris in the Spring (19)	7-12-52		5117	Asses Fables Golden Egg Asses (7)	8-51		6347	Ball Mel (9)	2-23-52	1179	8714	Little Red Rodent Hood (7)	5-3-52	
13.204	Swing It (16)	10-12-52		5118	Mighty Mouse in a Swim (8)	8-51		6348	Rel on the Reef (8)	4-14-52	1179	8715	Seak-A-Doodle-Do (7)	5-10-52	
RKO PATHE SPECIAL				5119	The Guest (31/2) (Special)	8-51	1127	6349	Village Metropolis (9)	9-8-52	1434	8716	Brew Bub (7)	5-24-52	
23.102	Last of the Wild West (17)	10-12-51	1171	5120	Terry Bears in Little Problems (7)	9-51						8717	Aln's Sile Turel	6-21-52	
23.103	Railroad Special Agent (15)	11-9-51	1171	5121	Little Rocket Pastry (7)	10-51	1155					8718	The Turn-Tale Wolf	6-28-52	
23.104	Little Marion (16)	12-7-51	1194	5122	Parlo (7)	10-51	1170					8719	Cracked Quack	7-3-52	
23.105	Songs of the Campus (15)	2-1-52	1255	5123	Heckle and Jackie the Talking Magpies in 'Roo Fun (7)	11-51	1135					8720	Happy-Go-Lucky	7-3-52	
23.106	Football Headlines of 1951 (15)	12-14-51	1238	5124	Mighty Mouse in a Cat's Tale (7)	11-51	1170					8721	Going! Going! Gosh!	8-23-52	
23.107	Second Sight (17)	2-29-52	1323	5125	Beaver Trouble (7)	12-51	1163					8722	Bird in a Guilty Cage	8-36-52	
23.108	Murder in 'A' Flat (15)	3-28-52	1434	5126	Movie Madman (7)	1-52	1350								
23.109	A Nation is Fifty (16)	5-23-52	1419	5201	Papa's Little Helpers (7)	1-52	1179								
23.110	Madison Square Garden (14)	5-23-52	1446	5202	Haunted Cat (7)	1-52	1187								
	Your Doctor (15)	6-20-52		5203	Papa's Little Helpers (7)	1-52	1179								
SCREENLINERS				5204	Mechanical Bird (7)	2-52	1194								
14.212	Cleopatra's Playground (9)	7-13-51	1154	5205	Seaside Adventure (7)	2-52	1186								
14.213	Antique Antia (8)	8-10-51		5206	Plane Goofy (R) (7)	2-52	1443								
24.201	Reverend S. S. S. (9)	9-2-51	1179	5207	Fox and Feathers (9)	2-52	1443								
24.202	Islebreaker (8)	10-5-51	1187	5208	City Slinker (7)	3-52	1178								
24.203	America's Singing Boys (19)	11-2-51	1263	5209	Prehistoric Perils (7)	3-52	1185								
24.204	Riders of the Andes (8)	11-30-51	1331	5210	Papa's Day of Rent (7)	3-52	1330								
24.205	Man With A Record (9)	12-28-51	1350	5211	Flat Foot Fiddling (7)	3-52	1330								
24.206	Laughs From The Past (9)	1-25-52	1330	5212	Time Gallops On (7)	4-52	1331								
24.207	Smugglers Beware (9)	2-22-52	1331	5213	Off to the Opera (7)	4-52	1331								
24.208	At Home With Royalty (8)	3-21-52	1373	5214	Off to the Opera (7)	4-52	1331								
24.209	Swing Time in Mexico (9)	4-18-52	1433	5215	Off to the Opera (7)	4-52	1331								
24.210	To the Rescue (8)	5-16-52	1446	5216	Off to the Opera (7)	4-52	1331								
24.201	Sweet Land of Liberty (9)	7-4-52	1447	5217	Off to the Opera (7)	4-52	1331								
SPORTSCOPES				5218	Off to the Opera (7)	4-52	1331								
14.312	Rainbow Chasers (8)	7-27-51													
14.313	Bridal Bellows (8)	8-24-51		UNIVERSAL-INTERNAT'L				BUGS BUNNY SPECIALS				VITAPHONE NOVELTIES			
24.301	Channel Swimmer (8)	9-21-51	1195	CARTOON MELODIES				7226	His Hare Raising Tale	8-11-51		7807	World of Kids (10)	6-23-51	
24.302	Touchdown Town (8)	10-9-51	1179	6366	Hilly Billy (10)	6-25-51	1133	8223	Baller Box Bunny	10-6-51		7808	Disaster Fights	8-11-51	
24.303	Backyard Hockey (9)	11-16-51	1259	6367	MacDonald's Farm (7)	7-30-51	1189	8224	Big Top Bunny (7)	12-1-51	1263	8801	To See or Not to See	8-18-51	
24.304	Feathered Bullfights (8)	12-14-51	1351	6368	Down the River (10)	9-18-51	1185	8225	Operation: Rabbit (7)	1-19-52	1358	8802	Lighter Than Air (10)	10-20-51	
24.305	Winter Holiday (8)	1-11-52	1427	6369	Reuben, Reuben (10)	11-12-51	1185	8226	Foxy by Proxy (7)	2-23-52	1375	8803	Animals Have All the Fun (10)	2-10-52	
24.306	That Man Hickey (8)	2-8-52	1375	6370	Uncle Sam's Songs (10)	12-51	1187	8227	4 Carrot Rabbit (7)	3-15-52	1446	8804	Orange Blossoms for Vanda (10)	4-19-52	
24.307	Pamper Say Targets (8)	3-7-52	1435	6371	Reuben, Reuben (10)	11-12-51	1185	8228	Water, Water Every Ware (7)	4-18-52		8805	Springtime for Smiles (10)	5-24-52	
24.308	Campfire Club (8)	4-4-52	1446	6372	Reuben, Reuben (10)	11-12-51	1185	8229	Hasty Hare	6-7-52		8806	Speed, Spills & Munk (10)	6-9-52	
24.309	Summer is for Kids (8)	5-2-52	1443	6373	Reuben, Reuben (10)	11-12-51	1185	8230	Gilly Hare	7-26-52					
24.310	Hockey Stars Summer (8)	5-30-52	1447	6374	Reuben, Reuben (10)	11-12-51	1185								
THIS IS AMERICA				6375	Reuben, Reuben (10)	11-12-51	1185	FEATURETTES				INDUSTRY SHORTS			
13.110	They Fly With the Fleet (18)	8-22-51	983	6376	Reuben, Reuben (10)	11-12-51	1185	7096	Law of the Badlands	7-7-51		A Day with the F.B.I. (10)	7-27-51	981	
13.111	Amblin' Quaker (18)	7-30-51	1050	6377	Reuben, Reuben (10)	11-12-51	1185	8101	Knife Thrower, The	8-29-51		A WonderTul Life (Protestant Film Comm.)		983	
13.112	Prison With a Future (14)	8-17-51	1058	6378	Reuben, Reuben (10)	11-12-51	1185	8102	A Lough A Day (20)	11-21-51	1171	Wings to the World (Prot. Film Comm.)		983	
TRU-LIFE ADVENTURES				6379	Reuben, Reuben (10)	11-12-51	1185	8103	I Won't Play (20)	12-29-51	1195	David (Mayer-Kingley) (40)		1247	
85.602	Beaver Valley (32)	Not Set	598	6380	Reuben, Reuben (10)	11-12-51	1185	8104	Gun to Gun (20)	3-22-52	1359	FDR-Hyde Park (16)		1315	
85.603	Sakima Family (27)	6-1-51	923	6381	Reuben, Reuben (10)	11-12-51	1185	8105	The Run Killers (20)	4-17-52	1454	Invitation to Harvard (34)		1391	
23.501	Nature's Half Acre (35)	8-1-51	923	6382	Reuben, Reuben (10)	11-12-51	1185					March of Time (1)		1391	
23.501	Olympic Elk (27)	2-22-52	1215	6383	Reuben, Reuben (10)	11-12-51	1185					Union of South Africa (11)		1391	
23.501	Water Birds (31)	6-26-52	1390	6384	Reuben, Reuben (10)	11-12-51	1185					(March of Time)		1391	

SHORT SUBJECT REVIEWS

(Continued from page 1445)

MONKEY LOVE (Columbia)

Color Favorites (4607)

A pair of little monkeys meet in the jungle and are smitten with the love fever. After serenading his lady love, the boy monkey takes her home where he runs into trouble in the shape of a gorilla. The girl monkey soon dispatches the gorilla in no uncertain fashion, so that in the end the true lovers can be reunited under a heart-shaped moon.

Running time 7 minutes

HIDE AND SHRIEK (Monogram)

Little Rascals (5135) (Reissue)

In playing detective, Alfalfa and his pals track two suspected candy chisellers and find themselves in an amusement park "haunted house." The make believe sleuthing of Our Gang is amusingly and cleverly portrayed.

Running time 11 minutes

CATALINA INTERLUDE (Para.)

Musical Parade (FF 12-12) (Reissue)

The story concerns a missing girl who wants to become a singer. She lands a job with Jimmy Dorsey's orchestra on Catalina Island. The man who is supposed to return her to her mother finds and falls in love with her, and cannot decide whether to keep his promise to the mother or let her continue her career. Jimmy finally helps solve the problem.

Running time 18 minutes

RADAR MEN FROM THE MOON (Republic)

12-Chapter Serial

The United States Government, suspecting sabotage, goes to Commando Cody (George Wallace), Sky Marshal of the Universe, for aid in discovering the cause for a recent series of mysterious explosions. Cody, a scientist working a new flying suit and rocket ship, traces the villains to the moon, where he uncovers a plot to destroy the world. The villains are thwarted, but not before Cody has had some close shaves in space battles, burning volcanoes and other phenomena. Franklin Adreon was associate producer and Fred C. Brannon was director. The cast also includes Aline Towne, Roy Barcroft, William Bakewell and Clayton Moore.

HELLO ALOHA (RKO)

Walt Disney Technicolor Cartoon (24109)

Sitting in his office amid the bustle and bustle of the big city, Goofy dreams he is in the magical isle pictured on the calendar. Tossing convention aside, Goofy does all the things he has always wanted. He paints, writes a novel and joins the natives in a riotous Hawaiian "hula," at the climax of which the natives haul Goofy off and throw him into the volcano. The bed-ragged Goofy crawls out of the volcano waving goodbye to the audience, as the music plays a soft farewell to the isle of enchantment.

Running time 6 minutes

FLIPPER FROLICS (20th-Fox)

Terrytoon in Technicolor (5214)

Two dogs, a hound and a little scotty, make friends with a seal from the seashore. When the dogs are attacked by a vicious goat, it's the clumsy, hulking seal who routs the goat and "saves" his friendship with the two canines.

Running time 7 minutes

14 CARROT RABBIT (Warner Bros.)

Bugs Bunny Technicolor Special (8727)

Bugs Bunny has a knack of reacting violently to buried gold and is forced to be the partner of Chillicoet Sam, a loud-mouthed claim jumper. Faking the reaction, Bugs leads Sam into several traps, ending with a final one at Fort Knox where Sam is led off by the Military Police.

Running time 7 minutes

HOLLYWOOD NIGHT LIFE (Columbia)

Screen Snapshots (4858)

Screen Snapshots covers the presentation of

the annual Photoplay Gold Medal awards. Master of ceremonies is Dick Haynes who introduces, among others, Anthony Dexter, Doris Day, Terry Moore, Virginia Mayo, Michael O'Shea, Ronald Reagan, Ruth Roman, Frank Sinatra, Jeffrey Hunter, Barbara Rush, David Wayne, William Holden, John Hodiak, Anne Baxter and Richard Widmark. Speakers for the evening include Cecil B. DeMille, Dore Schary and George Murphy.

Running time 8½ minutes

MADISON SQUARE GARDEN (RKO)

Special (23109)

A behind the scenes view of the variety of sports events and other shows which take place at New York's Madison Square Garden, probably the most famous sports arena in the world.

Running time 14 minutes

BRAVE LITTLE BAT (Warner Bros.)

Blue Ribbon Technicolor Cartoon (Re-release) (8307)

Sniffles, the mouse, hides in an old windmill when a storm comes up and meets his cousin, the Bat. Sniffles laughs at the bat because of his wings, but when the bat saves Sniffles from the cat, Sniffles decides that a mouse with wings isn't so bad after all.

Running time 7 minutes

ROAMIN' HOLIDAY (Monogram)

Little Rascals (5136) (Reissue)

Our Gang run away from home and become involved with the pangs of hunger, a kind-hearted storekeeper who is also the town sheriff, a frisky pig, a pugnacious hound and a swarm of bees. The outcome and the motto are that home, perhaps, is not the worst place after all.

Running time 11 minutes

HOUSE TRICKS (Para.)

Champion (Z12-1) (Reissue)

Olive Oyl is building a house when Popeye and Pluto step in to help her. Each tries to outdo the other and resort to various forms of sabotage in order to make the other appear ridiculous. Technicolor.

Running time 7 minutes

KEHOE'S MARIMBA BAND (Columbia)

Variety Favorites (4954)

Reg Kehoe and his all-girl marimba band offer their own versions of some hit tunes and are supported by such acts as the Three Winter Sisters, a dance trio; the Modernaires; Archie Mayor and Pansy, the dancing horse.

Running time 11 minutes

TO THE RESCUE (RKO)

Screenliner (24210)

Here is the story of three average days in the log book of the Search and Rescue Service of the Royal Canadian Air Force. Various types of planes, including helicopters, make it possible for them to range the forests and comb the seashore, to transport medical supplies, find lost hunters and administer first aid to the injured in out of the way places.

Running time 8 minutes

LITTLE ANGLERS (20th-Fox)

Terrytoon in Technicolor (5215)

Papa Bear, off for a lazy day of fishing at the lake, is followed by his little cubs, who proceed to make the day miserable. Not only do they catch more fish than papa—in very unconventional ways—but they also are responsible for his getting ducked several times.

Running time 7 minutes

HUSH MY MOUSE (Warner Bros.)

Blue Ribbon Technicolor Cartoon

(Re-release) (8309)

Artie, the cat manager of "Tuffy's Alley-Cat Tavern," is on a spot when Eddie G. Robinett demands mouse-knuckles with his beer. Artie

sends Filligan Cat out after a mouse. The latter turns out to be a fast talker who turns the tables on poor old Filligan.

Running time 7 minutes

A DAY WITH THE F.B.I. (Columbia)

A Reader's Digest-Louis de Rochemont

Production in Technicolor

A realistic presentation of the far-flung activities of the Federal Bureau of Investigation. Shown are the Bureau's inner workings and some of the detailed work necessary in cracking three various types of criminal cases.

Running time 19 minutes

THUMB FUN (Warner Bros.)

Looney Tune Technicolor Cartoon (8711)

Daffy Duck believes that flying South for the winter is strictly for the birds. He decides to do it the easy way and hitch-hike. Porky Pig is rash enough to give Daffy a lift, and from then on, until he is able to rid himself of the screwball duck, Porky's trip is one long nightmare.

Running time 7 minutes

CAMPFIRE CLUB (RKO)

Sportscope (24308)

Forty-five minutes from the heart of New York City, in Westchester County, is one of the finest rod and gun clubs in the country—the Campfire Club of America. Wild ducks, geese, deer and bird of the field are safe from hunters in the huge 225-acre preserve operated by the club, whose members get their sport from shooting ranges, skeet contests and plug casting.

Running time 8 minutes

FRAMING YOUTH (Monogram)

Little Rascals (5137) (Reissue)

The members of the Our Gang comedies have a try at a juvenile radio contest. Spanky McFarland, as is his wont, is the boss manager of Alfalfa and an office force composed of Darla, Buckwheat, Porky and Gary. Alfalfa is the star crooner of the combine all set to capture first prize. Butch, a violin virtuoso, intimidates Spanky, who convinces Alfalfa that he has lost his voice. The disc-jockey office staff listening to the contest over the radio perks up again when Spanky rushes Alfalfa to the studio. Alfalfa wins with the help of a frog. Spanky gets a black eye from Butch, but Spanky is happy for Butch has two black eyes.

Running time 11 minutes

HOUSE BUSTERS (20th-Fox)

Terrytoon in Technicolor (5217)

Heckle and Jeckle, the talking magpies, working as a couple of professional house wreckers, run afoul of a criminal bulldog hiding out in a house they are demolishing. In the confusion and destruction that follows his discovery, the bulldog wishes he had never left the safety of jail.

Running time 7 minutes

SOCK-A-DOODLE-DO (Warner Bros.)

Looney Tune Technicolor Cartoon (8715)

Into the middle of a feud between the barnyard dog and Foghorn Leghorn, comes Kid Banty, the fighting rooster who, everytime he hears a bell, starts throwing punches. Both the dog and roosters take turns bell ringing to each other's disadvantage.

Running time 7 minutes

PIGSKIN PALOOKA (Monogram)

Little Rascals (5230) (Reissue)

How Our Gang defeat their bragging rivals and Alfalfa Switzer becomes a gridiron hero are detailed in a series of amusing situations.

Running time 11 minutes

A POLO PHONY (RKO)

Leon Errol Comedy (Re-release) (33701)

Clothes may make the man but Leon Errol discovers to his misfortune that a polo outfit doesn't make him a player, even though a \$100,000 order hangs in the balance.

Running time 18 minutes

HOCKEY STARS SUMMER (RKO)*Sportscope* (24310)

Once their winter season is over, hockey stars spend their summers in many diverse ways. A few of the stars seen are Detroit's Ted Lindsay who likes to fish; Boston's Jack Gelineau who sells insurance; Chicago's Doug Bentley who farms; and Montreal's Glen Harmon, who runs his wife's hat store.

Running time

8 minutes

LISTEN, JUDGE (Columbia)*"Stooge" Comedies* (4406)

The Three Stooges, escaping from a courtroom, are hired as cooks to help out at a big party being given in a lovely mansion. They burn or ruin every dish, make a shambles of the party and then discover the host is the judge from whom they escaped. The finale finds the stooges again escaping from the irate judge who this time is armed with a huge shotgun.

Running time

17 minutes

SWITZERLAND SPORTLAND*(Warner Bros.)**Sports Parade Technicolor* (8507)

We are taken on a trip through Switzerland, one of the most picturesque countries in Europe, where we watch unusual sports events in unusual settings.

Running time

10 minutes

LITTLE RED RODENT HOOD*(Warner Bros.)**Merry Melody Technicolor Cartoon* (8714)

A bedtime story of Little Red Riding Hood is being told to the little mouse and he dreams about it as if he were the troubled heroine and the cat were the big bad wolf.

Running time

7 minutes

HOOBEE GEE-GEEES (Columbia)*All-Star Comedies* (4415)

Wally Vernon and Eddie Quillan, each in bad with his respective spouse, go to the race track for the day. Betting on the wrong horse, they hit a long shot, but before they can collect their winnings, their wives show up and the only one to gain on the deal is Big Dan, the bookie.

Running time

17 minutes

PUPPET LOVE (Para.)*Champion* (Z12-4) (Reissue)

Pluto tries a new gag under the theory that all's fair in love and war. He creates a puppet Popeye which passes Olive Oyl's inspection, and the real man of spinach finds his reputation in shreds when he arrives. His only recourse is to pound Pluto a pulp with his own puppet.

Running time

8 minutes

SWEET LAND OF LIBERTY (RKO)*Screenliner* (34201)

Young Michael Smith goes on a guided tour of historic Williamsburg, Va. During this tour of the various 18th Century landmarks, many of which played important roles in our country's fight for freedom, a chorus sings Revolutionary War hymns and a ballad singer narrates various bits of historical information.

Running time

9 minutes

LET'S GO (Columbia)*Color Favorites* (4609)

A happy and prosperous village of bees goes to the aid of a village of starving grasshoppers, dropping honey bombs and food to the stricken bugs. Prosperity returns and everyone is happy.

Running time

8 minutes

THE KITCHEN CYNIC (RKO)*Edgar Kennedy Comedy (Re-release)* (33502)

Getting a day off from the office, Edgar Kennedy decides to do some work to fix up the house so he can sell it. His plans are frustrated, however, by the appearance of his brother-in-law and a small boy who is playing hooky from school. Needless to say, the truant officer blames Edgar for the boy's laxity, adding—literally—insult to injury.

Running time

18 minutes

PITCHING WOO AT THE ZOO (Para.)*Champion* (Z12-3) (Reissue)

Popeye and Olive on an outing to the zoo find Pluto in his new capacity of animal keeper. With the hope of humiliating Popeye before his sweetheart, Pluto maneuvers him into the tiger pit and then into a fight with a crocodile. Popeye's making a losing fight until he remembers his spinach.

Running time

7 minutes

NEWLYWEDS TAKE A CHANCE (RKO)*Comedy Special* (23405)

When Robert Neil mistakenly follows a diet prescribed for a sick dog and starts eating grass, his wife, Suzi Crandall, naturally calls for a psychiatrist. Matters are further complicated by the arrival of Suzie's father and mother, the former an insurance salesman who forces a policy on the disgruntled Bob.

Running time

17 minutes

CANDID MIKE NO. 5 (Columbia)*Candid Microphone Series* (4555)

Allen Funt, with his hidden microphone and camera, raises general hob in, respectively, a health food, tobacco and train stores.

Running time

11 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the **PRODUCT DIGEST SECTION OF MOTION PICTURE HERALD**.

Short Subjects Chart with Synopses Index can be found on pages 1415-1416 issue of June 14, 1952.

Feature Product by Company starts on Page 1405, issue of June 14, 1952.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S)—synopsis	Page		L. of D.		
AARON Slick from Punkin Crick (color) (5119)	Para.	Alan Young-Dinah Shore	Apr., '52	95m	Feb. 23	1245	AYC	A-2	Good
About Face (color) (122)	WB	Gordon MacRae-Eddie Bracken	May 31, '52	94m	Apr. 12	1313	AYC	A-2	Good
Actors and Sin	UA	Edward G. Robinson-Marsha Hunt	July 18, '52	85m	May 31	1382		A-2	Good
African Queen (C)*	UA	Humphrey Bogart-Katharine Hepburn	Mar. 21, '52	104m	Dec. 29	1169	AYC	A-2	Good
African Treasure (5207)	Mono.	Johnny Sheffield-Donna Martell	June 8, '52	70m	May 31	1383		A-1	Good
Against All Flags (color)	Univ.	Errol Flynn-Maureen O'Hara	Dec., '52		July 12	(S)1443			
Aladdin and His Lamp (color) (5299)	Mono.	Patricia Medina-John Sands	Feb. 24, '52	67m	Feb. 9	1230	AY	B	Very Good
American in Paris, An (color)* (209)	MGM	Gene Kelly-Leslie Caron	Nov. 9, '51	113m	Sept. 1	997	AY	A-2	Excellent
Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178		A-2	Fair
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	107m	Mar. 1	1253	AYC	A-1	Very Good
Apache Country	Col.	Gene Autry	May, '52	62m	May 24	1374	AYC	A-1	Good
Arctic Flight (5210)	Mono.	Wayne Morris-Alan Hale, Jr.	Oct. 19, '52		July 5	(S)1433			
Army Bound	Mono.	Stanley Clements	Oct. 5, '52		July 12	(S)1443			
Assignment-Paris	Col.	Dana Andrews-Marta Toran	Not Set		July 12	(S)1442			
At Sword's Point (color) (220)	RKO	Cornel Wilde-Maureen O'Hara	Feb., '52	81m	Jan. 26	1214	AYC	A-2	Good
Atomic City, The (5120)	UA	Michael Moore-Nancy Gates	June, '52	85m	Apr. 12	1314	AYC	A-1	Good
BAL Tabarin (5129)	Rep.	Muriel Lawrence-William Ching	June 1, '52	84m	June 28	1426		B	Good
Barbed Wire (474)	Col.	Gene Autry	July, '52	61m	July 5	1433			Good
Battle at Apache Pass (color) (217)	Univ.	John Lund-Jeff Chandler	Apr., '52	85m	Apr. 5	1306	AYC	A-1	Good
Battle Zone (AA-22)	AA	John Hodiak-Linda Christian	Sept. 28, '52		July 12	(S)1443			
Because You're Mine (color)	MGM	Mario Lanza-Doretta Morrow	Oct., '52						

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) Synopsis		RATINGS		
				Issue	Page	Nat'l Groups	L. of D.	Herald Review
Belle of New York (223) (color)	MGM	Fred Astaire-Vera Ellen	Feb., '52	82m	Feb. 23	1245	AYC	A-1 Good
Belles on Their Toes (color) (213)*	20th-Fox	Jeanne Crain-Myrna Loy	May, '52	89m	Apr. 5	1305	AYC	A-1 Very Good
Bend of the River (color) (212)*	RKO	James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213	AYC	A-1 Excellent
Beware, My Lovely	RKO	Ida Lupino-Robert Ryan	Not Set					
Big Sky, The	WB	Kirk Douglas-Elizabeth Threalt	Aug., '52	140m	July 12	1441		Excellent
Big Trees, The (color) (117)	WB	Kirk Douglas-Patrice Wymore	Mar. 29, '52	89m	Feb. 9	1229	AY	A-2 Good
Black Hills Ambush (5172)	Rep.	Allan Rocky Lane	May 20, '52	54m	June 14	1399		A-1 Good
Black Swan, The (258) (color)	20th-Fox	Tyrone Power-Maureen O'Hara (reissue)	July, '52	85m	Oct. 17, '42			Good
Blazing Forest, The (color)	Para.	John Payne-Susan Morrow	Dec., '52		Apr. 19	(S) 1322		
Bonnie Prince Charlie (C) (Brit.)	Snader	David Niven-Margaret Leighton	Jan., '52	98m	Jan. 19	1194		A-1 Fair
Boots Malone (419)	Col.	William Holden-Johnny Stewart	Jan., '52	103m	Dec. 29	1169	AY	A-2 Good
Border Saddlemates (5143)	Rep.	Rex Allen	Apr. 15, '52	67m	May 10	1358	AYC	A-1 Good
Brave Warrior (color)	Col.	Jon Hall-Christine Larsen	June, '52	73m	May 17	1366	AY	A-1 Good
Brigand, The (color)	Col.	Anthony Dexter-Jody Lawrence	June, '52	94m	May 31	1383	AY	B Good
Bright Victory (208)	Univ.	Arthur Kennedy-Peggy Dow	Jan., '52	97m	July 28	947	AY	A-1 Excellent
Bronco Buster (color) (219)	Univ.	John Lund-Scott Brady	May, '52	80m	Apr. 12	1313	AYC	A-1 Good
Buffalo Bill in Tomahawk Territory	UA	C. Moore-Slim Andrews	Feb. 8, '52	66m	Feb. 2	1222		Average
Bugles in the Afternoon (color) (116)	WB	Ray Milland-Helene Carter	Mar. 8, '52	85m	Feb. 2	1221	AY	A-1 Good
CAGE of Gold (Brit.)	Ellis	Jean Simmons-David Farrar	Dec., '51	83m	Feb. 2	1222		B Average
California Conquest (color)	Col.	Cornel Wilde-Teresa Wright	July, '52	79m	June 14	1398	AY	A-1 Good
Callaway Went Thataway (214)	MGM	Howard Keel-Dorothy McGuire	Dec. 28, '51	81m	Nov. 17	1109	AY	A-2 Excellent
Calling Bulldog Drummond (213)	MGM	Walter Pidgeon-Margaret Leighton	Dec. 14, '51	83m	Oct. 20	1066	AY	A-2 Good
Captain Blood (110)	WB	Errol Flynn-Olivia de Havilland (reissue)	Dec. 15, '51	98m	Jan. 11, '36			
Captain Pirate (color) (431)	Col.	Louis Hayward-Patricia Medina	Not Set		Apr. 19	(S) 1323	AYC	
Captive City	UA	John Forsythe	Apr. 11, '52	91m	Mar. 29	1297	AY	A-2 Very Good
Captive of Billy the Kid (5046)	Rep.	Allan Rocky Lane	Jan. 22, '52	54m	Feb. 2	1222	AYC	A-1 Average
Carbine Williams (231)	MGM	James Stewart-Wendell Corey	May, '52	101m	Apr. 19	1321	AY	A-2 Very Good
Caribbean (C)	Para.	Arlene Dahl-John Payne	Sept., '52					
Carrie (5123)	Para.	Jennifer Jones-Laurence Olivier	Aug., '52	118m	June 14	1397		B Excellent
Carson City (color) (123)	WB	Randolph Scott-Lucille Norman	June 14, '52	87m	May 3	1349	AYC	A-1 Very Good
Cat Creeps, The	Realart	Paul Kelly-Noah Berry, Jr. (reissue)	Dec., '51	57m	Apr. 13, '46			Average
Cat People, The (267)	RKO	Simone Simon-Kent Smith (reissue)	Feb., '52	73m	Nov. 14, '42			Good
Cave of the Outlaws, The (color) (201)	Univ.	Macdonald Carey-Alexis Smith	Nov., '51	75m	Nov. 3	1094	AY	A-2 Good
Chicago Calling	UA	Dan Duryea	Jan. 11, '52	74m	Dec. 8	1134	AY	A-2 Good
Christmas Carol, A (Brit.)	UA	Alistair Sim-Kathleen Harrison	Nov. 30, '51	86m	Nov. 3	1094		A-1 Excellent
Cimarron Kid, The (color) (213)	Univ.	Audie Murphy-Beverly Tyler	Jan., '52	84m	Dec. 15	1153	A	B Good
Clash by Night (229)*	RKO	Barbara Stanwyck-Paul Douglas	June, '52	105m	May 17	1366	A	A-2 Good
Close to My Heart (107)	WB	Gene Tierney-Ray Milland	Nov. 3, '51	90m	Oct. 6	1049	AY	A-2 Good
Cloudburst (Brit.)	UA	Robert Preston-Elizabeth Sellers	Jan. 31, '52	83m	Feb. 2	1221		B Fair
Clouded Yellow, The (Brit.)	Col.	Jean Simmons-Trevor Howard	Not Set		Oct. 6	1049	AY	A-2 Good
Colorado Sundown (5141)	Rep.	Rex Allen-Mary Ellen Kay	Feb. 8, '52	67m	Feb. 23	1246	AYC	A-1 Good
Confidence Girl	UA	Tom Conway	June 20, '52	81m	June 7	1390		A-2 Good
Crazy Over Horses (5114)	Mono.	Bowery Boys	Nov. 18, '51	65m				A-2
Cripple Creek (color)	Col.	George Montgomery-Karin Booth	July, '52	78m	June 28	1427	AY	A-1 Good
Cry, the Beloved Country (Brit.)	UA	Canada Lee-Sidney Poitier	Aug. 22, '52	104m	Jan. 26	1213		A-2 Excellent
DANGER Is a Woman (French)	Discina	Henry Vidal-Maria Mauban	May, '52	92m	Apr. 26	1330		Good
David and Bethsheba (color)* (203)	20th-Fox	Gregory Peck-Susan Hayward	Feb., '52	116m	Aug. 25	990	AY	B Excellent
Dead Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	July 20, '52	59m	May 17	(S) 1367		
Deadline, U.S.A. (215)	20th-Fox	Humphrey Bogart-Ethel Barrymore	May, '52	87m	Mar. 15	1282	AY	B Very Good
Death of a Salesman (423)	Col.	Fredric March-Mildred Dunnock	Feb., '52	111m	Dec. 15	1153	A	A-2 Excellent
Decision Before Dawn* (205)	20th-Fox	Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161	AY	A-2 Excellent
Denver and Rio Grande (C) (5115)	Para.	Edmond O'Brien-Sterling Hayden	June, '52	89m	Mar. 29	1298	AY	A-1 Fair
Desert of Lost Men, The (5063)	Rep.	Allan Rocky Lane-Mary Ellen Kay	Nov. 19, '51	54m	Dec. 15	1154		A-1 Good
Desert Passage (230)	RKO	Tim Holt-Joan Dixon	May, '52	60m	May 24	1374	AY	A-2 Average
Desert Pursuit (5209)	Mono.	Wayne Morris	May 11, '52	71m	July 12	1442		A-1 Good
Detective Story (5111)*	Para.	Kirk Douglas-Eleanor Parker	Nov., '51	103m	Sept. 29	1041	A	A-2 Excellent
Devil Makes Three, The	MGM	Gene Kelly-Pier Angeli	Aug., '52		May 17	(S) 1367		
Diplomatic Courier (222)	20th-Fox	Tyrone Power-Patricia Neal	July, '52	97m	June 21	1417	AY	
Dishonored Lady	Astor	Hedy Lamarr-Dennis O'Keefe (reissue)	Feb. 1, '52	85m	Apr. 26, '47			Excellent
Distant Drums (color) (111)*	WB	Gary Cooper-Mari Aldon	Dec. 29, '51	101m	Dec. 1	1126	AY	A-2 Good
Don't Bother to Knock (224)	20th-Fox	Richard Widmark-Marilyn Monroe	Aug., '52	76m	July 5	(S) 1433		B Very Good
Double Dynamite (formerly It's Only Money) (214)	RKO	Frank Sinatra-Jane Russell	Dec., '51	80m	Nov. 10	1101	AY	A-2 Good
Down Among the Sheltering Palms (color)	20th-Fox	Mitzi Gaynor-David Wayne	June, '52		Jan. 12	(S) 1186		B
Dream Boat (223)	20th-Fox	Cliffont Webb-Ginger Rogers	Aug., '52		July 5	(S) 1433		
Duel at Silver Creek, The (C)	Univ.	Audie Murphy-Faith Domergue	Aug., '52	77m	July 12	1442		Good
EDWARD and Caroline (French)	Comm.	Daniel Gelin-Anne Vernon	Apr., '52	90m	May 3	1350		Good
Elephant Stampede (5110)	Mono.	Johnny Sheffield-Donna Martell	Oct. 28, '51	71m	Oct. 27	1074	AY	A-1 Good
Elopement (141)	20th-Fox	Cliffont Webb-Ann Francis	Dec., '51	82m	Nov. 17	1110	AY	A-2 Very Good
Encore (Brit.) (5122)	Para.	Roland Culver-Glynis Johns	July, '52	90m	Apr. 5	1305	AY	A-2 Excellent
FABULOUS Senorita (5125)	Rep.	Estelita Rodriguez-Robert Clarke	Apr., '52	80m	Mar. 29	1298	AY	A-2 Good
Faithful City, The (Israel) (273)	RKO	Jamie Smith-John Slater	May, '52	86m	Apr. 5	1306	AY	A-1 Very Good
Family Secret, The (414)	Col.	John Derek-Lee J. Cobb	Dec., '51	85m	Oct. 27	1074	AY	B Good
Fargo (5226)	Mono.	Bill Elliott-Phyllis Coates	Sept. 7, '52					
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Nov., '51	74m	Nov. 17	1110		A-2 Good
Fearless Fagan	MGM	Janet Leigh-Carleton Carpenter	Aug., '52	79m	July 12	1441		Very Good
Feudin' Fools (5213)	Mono.	Leo Gorcey-Huntz Hall	Sept. 21, '52	53m	July 5	(S) 1434		
Fightar, The	UA	Richard Conte-Vanessa Brown	May 25, '52	78m	May 10	1357	AY	A-2 Good
Finder's Keepers (211)	Univ.	Tom Ewell-Julia Adams	Jan., '52	74m	Dec. 22	1164	A	A-2 Fair
First Time, The (424)	Col.	Robert Cummings-Barbara Hale	Feb., '52	89m	Jan. 26	1214	AY	A-2 Very Good
5 Fingers (208)	20th-Fox	James Mason-Daniella Darrieux	Mar., '52	108m	Feb. 16	1237	AY	A-1 Very Good
Fixed Bayonets (140)	20th-Fox	Richard Basehart-Michael O'Shea	Dec., '51	92m	Nov. 24	1117	AY	A-1 Very Good

TITLE—Production Number—Company		Stars	Release Date	Running Time	REVIEWED		Not'l Groups	RATINGS		Herald Review
					(S) Synopsis	Page		L. of D.		
Flame of Araby (color) (207)	Univ.	Maureen O'Hara-Jeff Chandler	Jan., '52	78m	Nov. 24	1118	AYC	A-2	Good	
Flaming Feather (C) (5118)	Para.	Sterling Hayden-Arleen Whelan	Feb., '52	78m	Dec. 22	1161	AY	A-1		
Flesh and Fury (formerly Hear No Evil) (214)	Univ.	Tony Curtis-Mona Freeman	Mar., '52	83m	Mar. 8	1261	AY	A-2	Good	
Flight to Mars (5103) (color)	Mono.	Marquerite Chapman-C. Mitchell	Nov. 11, '51	72m	Nov. 10	1102			Good	
For Men Only (5102)	Lippert	Paul Henreid	Jan. 11, '52	93m	Jan. 26	1214	A	A-2	Very Good	
Fort Defiance	UA	Dane Clark-Tracey Roberts	Nov. 9, '51	81m	Nov. 10	1102	AY	A-2	Good	
Fort Osage (color) (5102)	Mono.	Rod Cameron-Jane Nigh	Feb. 10, '52	72m	Jan. 26	1215		A-1	Very Good	
Franchise Affair, The (Brit.)	Stratford	Michael Denison-Dulcie Gray	Apr. 1, '52	95m	June 21	1418			Very Good	
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Dugay	Not Set		Mar. 22	(S)1291				
Francis Goes to West Point (224)	Univ.	Donald O'Connor-Lori Nelson	July, '52	81m	June 14	1397	AYC	A-1	Very Good	
GALLOPING Major, The (Brit.)	Souvaive	Basil Radford-Janette Scott	Dec. 19, '51	82m	Oct. 13	1058			Good	
Girl in Every Port, A (218)	RKO	Groucho Marx-Marie Wilson	Jan., '52	86m	Feb. 16	1237	AY	B	Good	
Girl in White, The (232)	MGM	June Allyson-Arthur Kennedy	May, '52	93m	Mar. 22	1289	AY	A-1	Very Good	
Girl on the Bridge										
(formerly The Bridge) (139)	20th-Fox	Hugo Haas-Beverly Michaels	Dec., '51	77m	Dec. 15	1154	A	B	Fair	
Glory Alley	MGM	Leslie Caron-Ralph Meeker	June, '52	79m	May 24	1373	A	B	Good	
Gobs and Gals (5128)	Rep.	Bernard Bros.-Cathy Downs	May 1, '52	88m	May 3	1350	AYC	A-2	Very Good	
Gold Fever (5220)	Mono.	John Calvert-Ralph Morgan	June 15, '52		July 5	(S)1434		A-1		
Golden Girl (color) (136)	20th-Fox	Mitzi Gaynor-Dale Robertson	Nov., '51	108m	Nov. 10	1101	AY	A-2	Excellent	
Golden Hawk, The (color)	Col.	Sterling Hayden-Rhonda Fleming	Not Set		Apr. 19	(S)1323				
Great Adventure (5021)	Lippert	Dennis Price-Jack Hawkins	Dec. 7, '51	75m						
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	July, '52	153m	Jan. 5	1177	AYC	B	Superior	
Green Glove, The	UA	Glenn Ford-G. Brooks	Feb. 28, '52	88m	Feb. 2	1221	AY	A-2	Fair	
Guest of the House	Astor	Anne Baxter-Ralph Bellamy (reissue)	May 15, '52	121m	Dec. 9, '44				Excellent	
Gun Smoke Range (5253)	Mono.	Whip Wilson	Aug. 17, '52							
Gunman, The (5252)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 21, '52	52m				A-1		
HALF-Breed (color) (228)	RKO	Robert Young-Janis Carter	May, '52	81m	Apr. 19	1321	AY	B	Good	
Happy Time, The	Col.	Charles Boyer-Louis Jourdan	Not Set					A-2		
Harem Girl, The (422)	Col.	Joan Davis-Paul Marion	Feb., '52	70m	Jan. 19	1194	AY	A-1	Good	
Harlem Globetrotters, The (405)	Col.	Thomas Gomez and Globetrotters	Nov., '51	80m	Oct. 27	1074		A-1	Good	
Has Anybody Seen My Gal? (226) (color)	Univ.	Piper Laurie-Charles Coburn	July, '52	89m	June 14	1397	AYC	A-1	Good	
Hawk of Wild River, The (482)	Col.	Charles Starrett-Smiley Burnette	Feb., '52	54m	Feb. 16	1238	AYC	A-1	Good	
Hellgate (5113)	Lippert	Sterling Hayden-Joan Leslie	Aug. 5, '52		June 14	1398		A-2	Good	
Here Come the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 29, '52	89m	Jan. 19	1193	AYC	A-1	Good	
Here Come the Nelsons (210)	Univ.	Ozzie Nelson-Harriet Nelson	Feb., '52	76m	May 3	1349	AY	A-2	Very Good	
High Noon	UA	Gary Cooper-Grace Kelly	July 30, '52	85m	May 31	1382		A-1	Excellent	
High Treason (Brit.)	Pacemaker	Liam Redmond-Mary Morris	May, '52	90m	May 12	(S)1443				
Hired Guns (5254)	Mono.	Whip Wilson	Nov. 9, '52	64m				A-1		
Hold That Line (5211)	Mono.	Bowery Boys	Mar. 23, '52	72m	June 28	1426		A-2	Good	
Holiday for Sinners	MGM	Keenan Wynn-Janice Rule	July, '52	72m	Nov. 17	1110	AY	A-1	Fair	
Hong Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '52	91m	Feb. 23	1246	AY	A-1	Good	
Hoodlum Empire (5105)	Rep.	Brian Donlevy-Claire Trevor	Apr. 15, '52	98m	June 21	(S)1419				
Hour of Thirteen, The	MGM	Peter Lawford-Dawn Addams	Not Set	79m						
House of Horrors	Realart	Robert Lowery-Virginia Grey (reissue)	Jan., '52	65m	Mar. 9, '46				Average	
Hunchback of Notre Dame, The (266)	RKO	Charles Laughton-M. O'Hara (reissue)	Feb., '52	117m						
Hurricane Smith (color)	Para.	Yvonne De Carlo-John Ireland	Oct., '52							
I DON'T Care Girl, The (C)	20th-Fox	Mitzi Gaynor-David Wayne	Not Set		May 10	(S)1358				
I Dream of Jeanie (color)	Rep.	Ray Middleton-Muriel Lawrence	June 1, '52	90m	June 14	1398	AYC	A-1	Good	
I Walked with a Zombie (272)	RKO	Frances Dee-Tom Conway (reissue)	Apr., '52	69m						
I Want You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan., '52	102m	Nov. 3	1093	AY	A-2	Good	
Igloo	Realart	Native Cast (reissue)	Jan., '52	60m						
I'll Never Forget You (formerly Man of Two Worlds (color) (142)	20th-Fox	Tyrone Power-Ann Blyth	Dec., '51	90m	Dec. 8	1133	AY	A-1	Very Good	
I'll See You in My Dreams (112)*	WB	Doris Day-Frank Lovejoy	Jan. 12, '52	110m	Dec. 8	1133	AY	A-2	Excellent	
In a Padded Cell	Realart	Olsen and Johnson (reissue)	Feb., '52	69m						
Indian Uprising (color) (417)	Col.	George Montgomery-Audrey Long	Jan., '52	75m	Dec. 29	1170	AY	A-1	Good	
Invitation, The (130)	Univ.	Dorothy McGuire-Van Johnson	Feb., '52	85m	Jan. 26	1214	AY	A-2	Very Good	
Island of Desire (formerly Saturday Island) (C)	UA	Linda Darnell-Tab Hunter	Aug. 4, '52	103m	Mar. 22	(S)1291		B		
Island Rescue (Brit.)	Univ.	David Niven-Glynis Johns	June, '52	87m	June 28	1426	A	A-1	Excellent	
It Grows on Trees	Univ.	Irene Dunne-Dean Jagger	Sept., '52							
It's a Big Country (215)	MGM	All Star Cast	Jan. 4, '52	89m	Nov. 24	1117	AY	A-1	Very Good	
Ivanhoe (color)	MGM	Robert Taylor-Elizabeth Taylor	Aug., '52	107m	June 21	1417		A-1	Excellent	
Ivory Hunter (color) (Brit.)	Univ.	Anthony Steel-Dinah Sheridan	June, '52	97m	May 24	1373	AYC	A-1	Very Good	
JACK and the Beanstalk (C) (118)	WB	Bud Abbott-Lou Costello	Apr. 12, '52	78m	Apr. 5	1306	AYC	A-1	Good	
Japanese War Bride (202)	20th-Fox	Shirley Yamaguchi-Don Taylor	Jan., '52	91m	Jan. 12	1186	AY	A-2	Very Good	
Jet Job (5215)	Mono.	Stanley Clements	Mar. 23, '52	63m	Mar. 29	1298			Average	
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22, '51	119m						
Journey Into Light (132)	20th-Fox	Sterling Hayden-Vivica Lindfors	Oct., '51	87m	Sept. 1	998	AYC	A-1	Good	
Jumping Jacks (5121)	Para.	Dean Martin-Jerry Lewis	July, '52	96m	June 7	1389			Excellent	
Junction City (486)	Col.	Charles Starrett-Smiley Burnette	July, '52	54m	July 5	1433		A-1	Good	
Jungle, The (5112)	Lippert	Rod Cameron-Cesar Romero	July 4, '52	74m						
Jungle Jim in the Forbidden Land (429)	Col.	Johnny Weissmuller-Angela Greene	Mar., '52	65m	Mar. 8	1262	AYC	A-1	Good	
Jungle of Chang (208)	RKO	Documentary of Siam	Nov., '51	67m	Nov. 17	1110	AY	A-1	Good	
Just Across the Street (223)	Univ.	Ann Sheridan-John Lund	June, '52	79m	May 31	1382	AY	A-2	Very Good	
Just for You (color)	Para.	Bing Crosby-Jane Wyman	Sept., '52		Mar. 1	(S)1254				
Just This Once (224)	MGM	Peter Lawford-Janet Leigh	Mar., '52	90m	Jan. 19	1193	AY	A-2	Good	
KANGAROO (color) (217)*	20th-Fox	Peter Lawford-Maureen O'Hara	June, '52	84m	May 24	1373	AY	A-2	Good	
Kansas Territory (formerly Vengeance Trail) (5225)	Mono	Bill Elliott-Peggy Stewart	May 20, '52	73m	May 24	1374			Good	
Kid Monk Baroni	Realart	Richard Rober-Bruce Cabot	May, '52	80m	Apr. 26	1329		B	Average	
Kongs, The Wild Stallion (418)	Col.	Fred Stone-Rochelle Hudson (reissue)	Feb., '52	65m						

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		
				(S)=synopsis	Page		L. of D.	Herald Review	
LADY from Texas, The (color) (136)	Univ.	Mona Freeman-Howard Duff	Oct., '51	78m	Sept. 22	1033	AY	A-1	Good
Lady in the Iron Mask (218)	20th-Fox	Louis Hayward-Patricia Medina	July, '52	78m	June 14	1398	AY	A-1	Good
Lady of Burlesque	Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr. 1, '52	91m	May 1, '43				Good
Lady Pays Off, The (202)	Univ.	Linda Darnell-Stephen McNally	Nov., '51	80m	Oct. 20	1065	AY	A-2	Very Good
Lady Possessed, A (5104)	Rep.	James Mason-June Havoc	Feb., '52	87m	Feb. 23	1246		A-2	Average
Lady Says No, The	UA	David Niven-Joan Caulfield	Jan. 14, '52	80m	Dec. 1	1125		B	Fair
Laramie Mountains (485)	Col.	Charles Starrett-Smiley Burnette	Apr., '52	54m	Apr. 12	1314	AYC	A-1	Fair
Las Vegas Story (217)	RKO	Jane Russell-Victor Mature	Feb., '52	88m	Jan. 5	1177	A	B	Good
Last Musketeer, The (5142)	Rep.	Rex Allen-Mary Ellen Kay	Mar. 1, '52	67m	June 14	1398	AY	A-1	Good
Laughter in Paradise (Brit.)	Stratford	Alistair Sim-Fay Compton	Nov. 11, '51	98m	Dec. 1	1125			Very Good
Laura (252)	20th-Fox	Gene Tierney-Dana Andrews (reissue)	May, '52	88m	Oct. 14, '44				Good
Levander Hill Mob, The (Brit.) (280)	Univ.	Alec Guinness-Stanley Holloway	Oct., '51	82m	Oct. 20	1067	AY	A-2	Very Good
Lawless Cowboys (5155)	Mono.	Whip Wilson	Nov. 7, '51	58m				A-1	
Leadville Gunslinger (5171)	Rep.	Allan Rocky Lane	Mar. 22, '52	54m	Mar. 29	1298	AY	A-2	Good
Leave Her to Heaven (color) (255)	20th-Fox	Gene Tierney-Cornel Wilde (reissue)	June, '52	110m	Dec. 29, '45				Good
Leopard Man, The (270)	RKO	Dennis O'Keefe-Margo	(reissue) May, '52	66m					
Les Miserables (225)	20th-Fox	Michael Rennie-Debra Paget	Aug., '52		July 5 (S)	1434		A-2	
Les Miserables (Ital.)	Lux	Gino Cervi-Valentina Cortesa	Mar. 24, '52	122m	Mar. 22	1291		B	Good
Let's Make It Legal (133)	20th-Fox	Claudette Colbert-Macdonald Carey	Nov., '51	77m	Oct. 27	1073	A	B	Good
Light Touch, The (212)	MGM	Stewart Granger-Pier Angeli	Dec. 7, '51	93m	Nov. 3	1094	A	B	Good
Lion and the Horse, The (119) (C)	WB	Steve Cochran-Black Knight	Apr. 19, '52	83m	Mar. 22	1290	AYC	B	Good
Loan Shark (5111)	Lippert	George Raft-Dorothy Hart	May 23, '52	79m	May 3	1350		B	Average
Lone Star, The (222)*	MGM	Clark Gable-Ava Gardner	Feb., '52	90m	Dec. 22	1161	AY	A-1	Very Good
Longhorn, The (5223)	Mono.	Bill Elliott	Nov. 25, '51	70m	Oct. 20	1066		A-1	Very Good
Lost in Alaska	Univ.	Abbott & Costello-Mitzi Green	Aug., '52		July 5 (S)	1433			
Love Is Better Than Ever (225)	MGM	Elizabeth Taylor-Larry Parks	Mar., '52	81m	Feb. 9	1230	AY	A-2	Good
Love Nest (131)	20th-Fox	William Lundigan-June Haver	Oct., '51	84m	Oct. 20	1066	AY	A-2	Good
Lovely to Look At (color)	MGM	Kathryn Grayson-Howard Keel	July, '52	102m	May 31	1381	AY	A-2	Excellent
Lure of the Wilderness (formerly Land of the Trembling Earth) (color)	20th-Fox	Jean Peters-Jeffrey Hunter	Sept., '52		Apr. 19 (S)	1322			
Lydia Bailey (color) (219)	20th-Fox	Anne Francis-Dale Robertson	June, '52	89m	May 31	1381	AY	A-2	Very Good
MA AND PA Kettle at the Fair (216)	Univ.	Marjorie Main-Percy Kilbride	Apr., '52	87m	Mar. 22	1290	AYC	A-1	Very Good
Macao (224)*	RKO	Robert Mitchum-Jane Russell	Apr., '52	80m	Mar. 29	1297	A	B	Good
Magic Carpet, The (410) (color)	Col.	Lucille Ball-John Agar	Oct., '51	84m	Sept. 29	1042	AY	A-1	Good
Man Bait (5103)	Lippert	George Brent-Marguerite Chapman	Jan. 25, '52	78m				A-2	
Man from the Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2, '52	51m				A-1	
Man in the Saddle (color) (420)	Col.	Randolph Scott-Joan Leslie	Dec., '51	87m	Nov. 17	1109	A	A-2	Good
Man in the White Suit (282) (Brit.)	Univ.	Alec Guinness-Joan Greenwood	Apr., '52	85m	Apr. 5	1306	AY	A-1	Very Good
Man on the Run (Brit.)	Stratford	Derek Farr-Joan Hopkins	Feb. 26, '52	82m					
Man With a Cloak, The (207)	MGM	Joseph Cotten-Barbara Stanwyck	Oct. 19, '51	81m	Oct. 6	1050	AY	B	Fair
Mara Maru (120)	WB	Errol Flynn-Ruth Roman	May 3, '52	98m	Apr. 5	1305	AY	A-2	Very Good
Marrying Kind, The (425)*	Col.	Judy Holliday-Aldo Ray	Apr., '52	93m	Mar. 15	1281	AY	A-2	Excellent
Maytime in Mayfair (Brit.) (C)	Realart	Anna Neagle-Michael Wilding	Apr., '52	94m	Apr. 26	1329		A-2	Fair
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb., '52	88m	Jan. 19	1193	AY	A-2	Good
Merry Widow, The (color)	MGM	Lana Turner-Fernando Lamas	Sept., '52	105m	July 12	1441			Excellent
Minnesota (color)	Rep.	Rod Cameron-Ruth Hussey	July 15, '52		Apr. 19 (S)	1322			
Mr. Peek-A-Boo (Fr.)	UA	Rod Greenwald-Bourvil	Oct. 21, '51	74m	Sept. 22	1033	AY	A-2	Very Good
Model and the Marriage Broker, The (201)	20th-Fox	Jeanne Crain-Thelma Ritter	Jan., '52	103m	Nov. 24	1117	AY	B	Excellent
Montana Territory (color)	Col.	Lon McAllister-Wanda Hendrix	June, '52	64m	June 7	1389	AY	A-1	Good
Mummy, The	Realart	Boris Karloff-David Manners (reissue)	Dec., '51	74m	Dec. 3, '32	27			
Mummy's Curse, The	Realart	L. Chaney, Jr.-Virginia Christine (reissue)	Dec., '51	60m					
Murder in the Cathedral (Brit.)	Classic	Fr. John Groser-Alexander Gauge	Mar. 25, '52	140m	Apr. 5	1307	AY	A-1	Good
Mutiny (color)	UA	Patric Knowles-Angela Lansbury	Mar. 14, '52	77m	Mar. 1	1254	AY	A-1	Fair
My Favorite Spy (5110)*	Para.	Bob Hope-Hedy Lamarr	Dec., '51	93m	Oct. 6	1049	AY	A-2	Excellent
My Six Convicts (430)*	Col.	John Beal-Gilbert Roland	Mar., '52	104m	Mar. 15	1281	AY	A-2	Excellent
My Son, John (5116)	Para.	Helen Hayes-Van Heflin	Apr., '52	122m	Mar. 22	1289	AY	A-1	Excellent
NARROW Margin (226)	RKO	Charles McGraw-Marie Windsor	May, '52	70m	Apr. 12	1314	AY	A-2	Good
Navajo	Lippert	Navajo Indian Cast (spec.)	Mar., '52	70m	Feb. 9	1230	AY	A-1	Very Good
Never Take No for an Answer (Brit.)	Souvaive	Denis O'Dea-Vittorio Manunta	Apr. 9, '52	82m	Mar. 15	1282		A-1	Good
Night Riders (5251)	Mono.	Whip Wilson	Feb. 3, '52					A-1	
Night Stage to Galveston (475)	Col.	Gene Autry	Mar., '52	61m	Mar. 22	1291	AY	A-1	Good
No Resting Place (Irish)	Classic	Michael Gough-Eithne Dunne	Not Set	80m	Apr. 26	1329		B	Good
No Room for the Groom (220)	Univ.	Tony Curtis-Piper Laurie	May, '52	82m	May 10	1357	A	B	Good
Northwest Territory (5124)	Mono.	Kirby Grant-Gloria Saunders	Dec. 9, '51	61m				A-1	
O. HENRY'S Full House	20th-Fox	All Star Cast	Sept., '52						
Okinawa (432)	Col.	Pat O'Brien-Richard Denning	Mar., '52	67m	Mar. 1	1254	AY	A-1	Fair
Oklahoma Annie (color) (5122)	Rep.	Judy Canova-John Russell	Mar. 24, '52	90m	Apr. 12	1314	AYC	A-1	Good
Old Mother Reilly (Irish)	Bristol								
Old Oklahoma Plains	Rep.	Rex Allen	July 25, '52						
Old West, The (473)	Col.	Gene Autry	Jan., '52	61m	Jan. 12	1186	AYC	A-1	Average
On Dangerous Ground (215)	RKO	Robert Ryan-Ida Lupino	Jan., '52	82m	Dec. 1	1125	A	A-2	Very Good
One Big Affair	UA	Dennis O'Keefe-Evelyn Keyes	Feb. 22, '52	80m	Mar. 8	1262		B	Fair
Outcast of the Islands (Brit.)	UA	Trevor Howard-Ralph Richardson	July 11, '52	93m	May 17	1366	A	B	Good
Outcasts of Poker Flat (216)	20th-Fox	Dale Robertson-Anne Baxter	May, '52	81m	May 10	1357	A	A-2	Very Good
Outlaw Women (color) (5105)	Lippert	Marie Windsor-Richard Rober	June, '52	75m	Apr. 19	1321		B	Average
Overland Telegraph (216)	RKO	Tim Holt-Richard Martin	Dec., '51	60m	Dec. 8	1134	AY	A-1	Good
PACE That Thrills, The (213)	RKO	Bill Williams-Carla Balenda	Mar., '52	63m	Mar. 15	1282	AY	A-2	Good
Pals of the Golden West (5102)	Rep.	Roy Rogers-Dale Evans	Dec. 15, '51	68m	Jan. 19	1194	AY	A-1	Average
Pandora and the Flying Dutchman (C) (Brit.) (217)	MGM	James Mason-Ava Gardner	Jan. 18, '52	123m	Oct. 13	1057	A	B	Good
Park Row	UA	Gene Evans-Paul Dunlap	Aug. 12, '52		July 5 (S)	1434	AY	A-2	
Pat and Mike*	MGM	Spencer Tracy-Katharine Hepburn	June, '52	95m	May 17	1365	AY	A-2	Excellent
Paula	Col.	Loretta Young-Kent Smith	June, '52	80m	May 17	1366	AY	A-2	Good
Pecos River (484)	Col.	Charles Starrett-Smiley Burnette	Dec., '51	55m	Dec. 1	1126		A-1	Fair
Perfectionist, The (French)	Discina	Pierre Fresnay	May 1, '52	92m	May 3	1350			Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		
				(S) Synopsis Issue	Page		L. of D.	Herald Review	
Phone Call From a Stranger (204)	20th-Fox	Gary Merrill-Shelley Winters	Feb., '52	96m	Jan. 12	1185	AY	B	Very Good
Pirate Submarine (5110)	Lippert	Special Cast	July 18, '52	69m					
Pride of St. Louis (211)	20th-Fox	Dan Dailey-Joanne Dru	Apr., '52	93m	Mar. 1	1253	AYC	A-1	Very Good
Purple Heart Diary (421)	Col.	Frances Langford-Lyle Talbot	Dec., '51	73m	Nov. 10	1102	AY	A-1	Good
QUIET Man, The (color)	Rep.	John Wayne-Maureen O'Hara	Not Set	129m	May 17	1365			Superior
Quo Vadis (color)*	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1	Superior
RACKET, The (210)	RKO	Robert Mitchum-Lizbeth Scott	Nov., '51	88m	Oct. 20	1065	AY	A-2	Very Good
Raging Tide, The (203)	Univ.	Shelley Winters-Richard Conte	Nov., '51	93m	Oct. 13	1057	AY	A-2	Very Good
Rains Came, The (256)	20th-Fox	Myrna Loy-Tyrone Power (reissue)	Nov., '52	95m	Sept. 8, '39				
Rancho Notorious (color) (221)	RKO	Marlene Dietrich-Arthur Kennedy	Mar., '52	89m	Feb. 9	1229	A	B	Very Good
Rashomon (Japanese) (268)	RKO	Toshiro Mifune-Machiko Kyo	Mar., '52	86m	Jan. 12	1185	A	B	Excellent
Red Ball Express (218)	Univ.	Jeff Chandler-Alex Nicol	May, '52	83m	May 3	1349	AY	A-1	Very Good
Red Mountain (color) (5113)*	Para.	Alan Ladd-Lizbeth Scott	May, '52	84m	Nov. 17	1109	A	A-2	Good
Red Planet Mars	UA	Peter Groves-Andrea King	May 15, '52	87m	May 17	1367		A-2	Fair
Red River	UA	John Wayne-M. Cliff (reissue)	June 6, '52	125m	July 17, '48				Excellent
Red Shoes, The (color) (Brit.)	UA	Moira Shearer-Anton Walbrook	June 13, '52	133m	Oct. 23, '48	4357	AY	B	Excellent
Red Skies of Montana (color) (207)	20th-Fox	Richard Widmark-Constance Smith	Feb., '52	98m	Jan. 26	1213	AY	A-1	Very Good
Red Snow	Col.	Guy Madison-Ray Mala	July, '52	75m	June 21	1418	AY		Good
Retreat, Hell! (115)	WB	Frank Lovejoy-Anita Louise	Feb. 23, '52	95m	Feb. 9	1230	AY	A-1	Good
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru	Mar., '52	88m	Feb. 16	1237	AY	A-1	Fair
River, The (color)	UA	Radha-Esmond Knight	Feb. 15, '52	99m	Sept. 8	1006	AYC	A-2	Good
Road Agent (223)	RKO	Tim Holt-Norine Nash	Mar., '52	60m	Feb. 9	1230	AYC	A-1	Good
Road to Bali (color)	Para.	Bing Crosby-Bob Hope	Dec., '52		July 12	(S) 1443			
Robin Hood (see Story of Robin Hood)									
Rodeo (color) (5104)	Mono.	Jane Nigh-John Archer	Mar. 9, '52	71m	Mar. 8	1262		A-1	Good
Room for One More (113)*	WB	Cary Grant-Betsy Drake	Jan. 26, '52	97m	Jan. 12	1185	AYC	B	Excellent
Rose Bowl Story, The (C) (5204)	Mono.	Marshall Thompson-Vera Miles	Aug. 24, '52		June 21	(S) 1419			
Rose of Cimarron (color) (212)	20th-Fox	Jack Buetel-Mala Powers	Apr., '52	72m	Mar. 8	1262	AY	A-2	Good
Rough, Tough West (487)	Col.	Charles Starrett-Smiley Burnette	June, '52	54m	June 28	1427	AYC	A-1	Good
SAILOR Beware (5114)*	Para.	Dean Martin-Jerry Lewis	Feb., '52	103m	Dec. 1	1125	AYC	A-1	Very Good
Sally and Saint Anne (225)	Univ.	Ann Blyth-Edmund Gwenn	July, '52	90m	June 28	1426	AYC	A-1	Very Good
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea	May 17, '52	80m	Apr. 12	1314	AY	B	Good
Savage, The (color)	Para.	Charlton Heston-Susan Morrow	Nov., '52		Apr. 19	(S) 1322			
Scandal Sheet (415)	Col.	Broderick Crawford-Donna Reed	Mar., '52	82m	Jan. 12	1186	AY	A-2	Good
Scaramouche (C)	MGM	Stewart Granger-Janet Leigh	June, '52	115m	May 17	1365	AYC	A-2	Excellent
Scarlet Angel (C) (222)	Univ.	Yvonne De Carlo-Rock Hudson	June, '52	81m	May 31	1382	A	B	Good
Scotland Yard Inspector (5117)	Lippert	Cesar Romero-Lois Maxwell	Sept. 2, '52						
Sea Hornet, The (5105)	Rep.	Rod Cameron-Adele Mara	Nov. 6, '51	84m	Sept. 29	1042			Good
Sea Tiger (5218)	Mono.	John Archer-Marguerite Chapman	July 27, '52		July 12	(S) 1443			
Secret Flight (Brit.)	Univ.	Ralph Richardson-Raymond Huntley	Aug., '52	74m	July 12	1442			Good
Secret People (Brit.) (5119)	Lippert	Valentina Cortese-Audrey Hepburn	Aug. 20, '52						
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter	Feb., '52	83m	Dec. 15	1153	A	B	Good
Shadow in the Sky (221)	MGM	Nancy Davis-James Whitmore	Feb. 15, '52	78m	Dec. 22	1162	AY	A-2	Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set		Apr. 19	(S) 1323			Good
She's Working Her Way Through College (C) (128)	WB	Virginia Mayo-Ronald Reagan	July 12, '52	101m	June 7	1389	AY	B	Very Good
Silver City (color) (5112)	Para.	Edmond O'Brien-Yvonne de Carlo	Dec., '51	90m	Sept. 29	1042	A	A-2	Good
Singin' in the Rain (color) (227)*	MGM	Gene Kelly-Debbie Reynolds	Apr., '52	103m	Mar. 15	1281	AYC	B	Excellent
Skirts Ahoy! (C) (233)*	MGM	Esther Williams-Barry Sullivan	May, '52	109m	Apr. 12	1313	AYC	A-1	Excellent
Small Back Room, The (Brit.)	Snader	David Farrar-Kathleen Byron	Not Set	90m	Feb. 23	1246		B	Fair
Smoky Canyon (483)	Col.	Charles Starrett-Smiley Burnette	Jan., '52	55m	Feb. 2	1222	AYC	A-1	Good
Sniper, The (434)	Col.	Adelphi Menjou-Arthur Franz	May, '52	87m	Mar. 22	1290	A	A-2	Good
Snow White and the Seven Dwarfs (292)	RKO	Disney Feature	(reissue) Feb., '52	83m	Dec. 25, '37		AYC		
Somebody Loves Me (color)	Para.	Betty Hutton-Ralph Meeker	Oct., '52		May 3	(S) 1350			
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Mar., '52	89m	Feb. 2	1221	A	A-2	Good
Son of Ali Baba (color)	Univ.	Tony Curtis-Piper Laurie	Sept., '52		June 21	(S) 1419			
Son of Dr. Jekyll (409)	Col.	Louis Hayward-Jody Lawrence	Nov., '51	77m	Oct. 27	1074	AY	A-2	Good
Son of Paleface (color) (5124)	Para.	Bob Hope-Jane Russell	Aug., '52		Apr. 19	(S) 1322			
Sound Off (color) (428)	Col.	Mickey Rooney-Ann James	May, '52	83m	Apr. 12	1313	AYC	A-1	Good
Spider and the Fly, The (Brit.)	Bell	Eric Portman-Nadia Gray	May 1, '52	73m	Mar. 29	1298			Fair
Stage to Blue River (5156)	Mono.	Whip Wilson	Dec. 30, '51	56m				A-1	
Stagecoach Driver (5153)	Mono.	Whip Wilson	Dec. 30, '51	52m				A-1	
Starlift (109)	WB	All Star Cast	Dec. 1, '51	103m	Nov. 3	1093	AY	A-1	Good
Steel Fist, The (5217)	Mono.	Roddy McDowell-Kristine Miller	Jan. 6, '52	73m					
Steel Town (color) (215)	Univ.	Ann Sheridan-John Lund	Mar., '52	85m	Mar. 8	1261	AY	A-2	Good
Stolen Face (5109)	Lippert	Paul Henreid-Lizbeth Scott	June 16, '52	71m	June 7	1389		B	Good
Stooge, The	Para.	Dean Martin-Jerry Lewis	Not Set		Mar. 29	(S) 1298			
Storm Bound (5032)	Rep.	Constance Dowling-Andrea Checchi	Dec. 15, '51	60m	Feb. 2	(S) 1223		A-2	
Storm Over Tibet (416)	Col.	Diana Douglas-Rex Reason	July, '52	87m	Dec. 29	1169	AY	B	Good
Story of Robin Hood (C)	Disney-RKO	Richard Todd-Jean Rice	July, '52	84m	Dec. 22	1289	AYC	A-1	Very Good
Story of Will Rogers (color) (129)	WB	Jane Wyman-Will Rogers, Jr.	July 26, '52						
Strait Jacket	Realart	Ritz Brothers	(reissue) Feb., '52	61m					
Strange Door, The (204)	Univ.	Charles Laughton-Boris Karloff	Dec., '51	81m	Nov. 3	1094	A	A-2	Fair
Strange Woman	Astor	Hedy Lamarr-George Sanders (reissue)	Jan. 5, '52	100m	Nov. 2, '46				
Strange World	UA	Angelica Hauff-Alexander Carlos	Mar. 28, '52	85m	Apr. 12	1315		B	Average
Street Bandits (5130)	Rep.	Penny Edwards-Robert Clarke	Nov. 15, '51	54m	Nov. 24	1118		A-2	Fair
Streetcar Named Desire, A (104)*	WB	Vivien Leigh-Marlon Brando	Mar. 22, '52	122m	June 16	885	A	B	Excellent
Stronghold (5107)	Lippert	Veronica Lake-Zachary Scott	Feb. 15, '52	73m				A-1	
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov., '51	87m	Sept. 1	998	AY	A-2	Good
Superman and the Mole Men (5030)	Lippert	George Reeves-Phyllis Coates	Nov. 23, '51	58m				A-1	
TALE of Five Women (Ital.)	UA	Bonar Colleano-Gina Lollobrigida	Mar. 7, '52	86m	Feb. 16	1238	AY	A-2	Good
Tales of Hoffmann (color) (Brit.)	UA	Moira Shearer-Robert Helpmann	June 13, '52	138m	Apr. 7, '51	793	AY	A-2	Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) Synopsis		Not'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Tales of Robin Hood (5008)	Lippert	Robert Clarke-Mary Hatcher	Dec. 21, '51	59m					
Talk About a Stranger (228)	MGM	George Murphy-Nancy Davis	Apr., '52	65m	Mar. 1	1254	AY	A-2	Good
Tanks Are Coming, The (108)	WB	Steve Cochran-Mari Aldon	Nov. 17, '51	90m	Nov. 3	1094	AY	A-1	Good
Target (227)	RKO	Tim Holt-Linda Douglas	Apr., '52	60m	Apr. 5	1306	AYC	A-1	Good
Tarzan's Savage Fury (225)	RKO	Lex Barker-Dorothy Hart	Apr., '52	80m	Mar. 22	1290	AYC	A-1	Good
Tell It to the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 15, '52						
Tembo (C) (265)	RKO	Howard Hill and Wild Animals	Jan., '52	80m	Dec. 22	1162	AY	A-2	Good
Ten Tall Men (color)* (413)	Col.	Burt Lancaster-Jody Lawrence	Dec., '51	97m	Oct. 27	1073	AY	B	Good
Texas Carnival (color) (205)*	MGM	Esther Williams-Howard Keel	Oct. 5, '51	77m	Sept. 15	1013	AY	A-2	Very Good
Texas City (formerly Ghost Town) (5241)	Mono.	Johnny Mack Brown-Jimmy Ellison	Jan. 13, '52					A-1	
Texas Lawmen (5146)	Mono.	Johnny Mack Brown	Dec. 2, '51	54m					
Thief of Damascus (color) (427)	Col.	Paul Henreid-Jeff Donnell	Apr., '52		Mar. 8	(S)1263	AYC	B	
This Above All (253)	20th-Fox	Tyrone Power-Joan Fontaine (reissue)	May, '52	110m	May 16, '42				
This Woman Is Dangerous (114)*	WB	Joan Crawford-Dennis Morgan	Feb. 9, '52	97m	Jan. 26	1214	A	B	Good
Three for Bedroom C (color) (124)	WB	Gloria Swanson-James Warren	June 21, '52	74m	May 31	1383	AYC	A-2	Fair
Thunder in the East	Para.	Alan Ladd-Deborah Kerr	Not Set		July 12	(S)1442			
Thundering Caravans	Rep.	Allan Rocky Lane	July 20, '52						
Toast to Love (Mex.)	Astor	Irina Baronova-David Silver	Nov. 15, '51	82m					
To the Shores of Tripoli (color) (257)	20th-Fox	John Payne-Maureen O'Hara (reissue)	July, '52	86m	Mar. 14, '42				
Tom Brown's School Days (Brit.)	UA	John Howard Davies-Robert Newton	Nov. 2, '51	93m	Oct. 27	1074	AY	A-1	Good
Tomorrow Is Too Late (Ital.)	Burstin	Pier Angeli-Vittorio De Sica	Apr. 12, '52	103m	Apr. 19	1322	AY	A-2	Excellent
Too Young to Kiss (211)	MGM	Van Johnson-June Allyson	Nov. 23, '51	91m	Oct. 27	1073	AY	A-1	Good
Toughest Men in Arizona (color)	Rep.	Vaughn Monroe-Joan Leslie	Not Set		July 5	(S)1433			
Trail Guide (219)	RKO	Tim Holt-Linda Douglas	Feb., '52	60m	Feb. 2	1222		A-1	Good
Treasure of Lost Canyon (C) (209)	Univ.	William Powell-Julie Adams	Mar., '52	81m	Feb. 16	1237	AYC	A-1	Good
Tulsa (color)	UA	Susan Hayward-R. Preston (reissue)	June 6, '52	90m	Mar. 19, '49				Excellent
Turning Point, The	Para.	William Holden-Alexis Smith	Nov., '52		Apr. 26	(S)1330			
Two Tickets to Broadway (color)* (264)	RKO	Tony Martin-Janet Leigh	Nov., '51	106m	Oct. 20	1066	AY	A-2	Excellent
UNKNOWN Man, The (form. Behind the Law) (210)	MGM	Walter Pidgeon-Ann Harding	Nov. 16, '51	86m	Oct. 20	1065	AY	B	Good
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26, '51	63m	Nov. 3	1094		A-1	Good
Untamed Frontier (color)	Univ.	Joseph Cotten-Shelley Winters	Sept., '52		July 5	(S)1433			
Utah Wagon Train (5054)	Rep.	Rex Allen-Penny Edwards	Oct. 15, '51	67m	Nov. 3	1095	AY	A-1	Good
VALLEY of Eagles (5114)	Lippert	Jack Warner-Nadia Gray	Apr. 25, '52	83m	Mar. 22	1290	AYC	A-2	Excellent
Valley of Fire (353)	Col.	Gene Autry	Nov., '51	63m	Nov. 10	1102	AY	A-1	Good
Viva Zapata (206)*	20th-Fox	Marlon Brando-Jean Peters	Mar., '52	113m	Feb. 9	1229	AY	A-2	Excellent
WACO (5224)	Mono.	Wild Bill Elliott	Feb. 24, '52	68m	Mar. 1	1254		A-2	Very Good
Wagons West (color) (5203)	Mono.	Peggie Castle-Rod Cameron	July 6, '52	70m	June 21	1418		A-1	Good
Wait 'Til the Sun Shines, Nellie (color) (220)	20th-Fox	Jean Peters-Hugh Marlowe	July, '52	108m	May 31	1381	AY	A-2	Excellent
Walk East on Beacon (426)*	Col.	George Murphy-Virginia Gilmore	July, '52	98m	Apr. 26	1329	AY	A-1	Very Good
Wall of Death (Brit.)	Realart	Susan Shaw-Maxwell Reed	Apr., '52	80m	Apr. 19	1321		A-2	Fair
Washington Story	MGM	Van Johnson-Patricia Neal	July, '52	82m	June 28	1425			Excellent
Weekend with Father (206)	Univ.	Van Heflin-Patricia Neal	Dec., '51	83m	Dec. 1	1126	AY	A-1	Very Good
We're Not Married (221)	20th-Fox	Ginger Rogers-David Wayne	July, '52	85m	June 28	1425		B	Excellent
Westward the Woman (216)	MGM	Robert Taylor-Denise Darcel	Jan. 11, '52	116m	Nov. 24	1118	AY	A-2	Good
What Price Glory? (color) (226)	20th-Fox	James Cagney-Dan Dailey	Aug., '52		June 21	(S)1418			
When in Rome (229)	MGM	Van Johnson-Paul Douglas	Apr., '52	78m	Mar. 1	1253	AY	A-1	Very Good
When Worlds Collide (5106) (color)	Para.	Richard Derr-Barbara Rush	Nov., '51	82m	Sept. 1	998	AY	A-2	Very Good
Where's Charley? (color)	WB	Ray Bolger-Allyn McLerie	Aug. 30, '52	97m	June 28	1425		A-1	Very Good
Whip Hand (212)	RKO	Elliott Reed-Carla Balenda	Oct., '51	82m	Oct. 27	1075	AY	A-1	Fair
Whip Law (5251)	Mono.	Whip Wilson	Feb. 3, '52		Dec. 29	(S)1170			
Whispering Smith vs. Scotland Yard (222) (Brit.)	RKO	Richard Carlson-Greta Gynt	Mar., '52	77m	Mar. 15	1282	AY	A-2	Good
White Corridors (Brit.)	Rank	Googie Withers-Godfrey Tearle	June 21, '52	102m	June 21	1418			Good
Wild Blue Yonder (5103)	Rep.	Wendell Corey-Vera Ralston	Dec. 5, '51	98m	Dec. 8	1133	AY	A-1	Good
Wild Heart, The (274)	RKO	Jennifer Jones-David Farrar	July, '52	82m	May 31	1382	A	B	Good
Wild Horse Ambush (5069)	Rep.	Michael Chapin-Eilene Janssen	Apr. 15, '52	54m	May 10	1357	AYC	A-1	Good
Wild Jungle Captive	Realart	Otto Kruger-Amelita Ward (reissue)	Feb., '52	63m					
Wild North, The (color) (226)	MGM	Stewart Granger-Cyd Charisse	Mar., '52	97m	Jan. 19	1193	AYC	A-2	Good
Wild Stallion, The (5205)	Mono.	Ben Johnson-Edgar Buchanan	May 12, '52	70m	May 24	1374		A-1	Good
Wings of Danger (5106)	Lippert	Zachary Scott-Robert Beatty	Apr. 11, '52	72m				A-2	
Winning Team, The (125)	WB	Doris Day-Ronald Reagan	June 28, '52	98m	May 24	1373	AYC	A-1	Excellent
With a Song in My Heart (C) (210)*	20th-Fox	Susan Hayward-David Wayne	Apr., '52	117m	Feb. 23	1245	AYC	B	Excellent
Without Warning	UA	Adam Williams-Meg Randall	May 8, '52	75m	Apr. 5	1307		A-2	Very Good
Woman in Question, The (Brit.)	Col.	Jean Kent-Dirk Bogarde	Not Set	88m	Feb. 23	1246	A	B	Good
Woman in the Dark (5131)	Rep.	Penny Edwards-Ross Elliott	Jan. 15, '52	60m	Feb. 2	1222		A-2	Fair
Wonder Boy, The (Brit.)	Snader	Bobby Henrey	Dec., '51	83m	Jan. 5	1178		A-1	Average
World in His Arms, The (C)	Univ.	Gregory Peck-Ann Blyth	Aug., '52	104m	June 21	1417			Excellent
YANK in Indo-China, A (435)	Col.	John Archer-Jean Willes	May, '52	67m	Apr. 12	1315	AY	A-1	Average
Yellowfin (formerly Bluefin) (5108)	Mono.	Wayne Morris-Adrian Booth	Oct. 14, '51	74m	Aug. 18	(S)982		A-2	
You Can't Beat the Irish (Brit.)	Stratford	Michael Dolan-Jack Warner	Mar. 17, '52	82m				A-2	
Young and the Damned, The (Mex.)	Mayer-Kingsley	Estela Inda-Alfonso Mejia	Mar. 24, '52	80m	Apr. 19	1322		C	Very Good
Young Man With Ideas (230)	MGM	Glenn Ford-Ruth Roman	May, '52	84m	Mar. 1	1254	AY	A-2	Fair
Young Scarface (Brit.)	M.K.D.	R. Attenborough-H. Baddelay	Nov. 7, '51	80m	Nov. 10	1103		A-2	Good
Young Wives Tale (Brit.)	Stratford	Audrey Hepburn-Nigel Patrick	June 9, '52	80m					
Yukon Gold (5221)	Mono.	Kirby Grant	Aug. 10, '52		July 12	(S)1442			

FEATURES LISTED BY COMPANIES — PAGE 1405, ISSUE OF JUNE 14, 1952
SHORT SUBJECTS CHART APPEARS ON PAGES 1415-1416, ISSUE OF JUNE 14, 1952

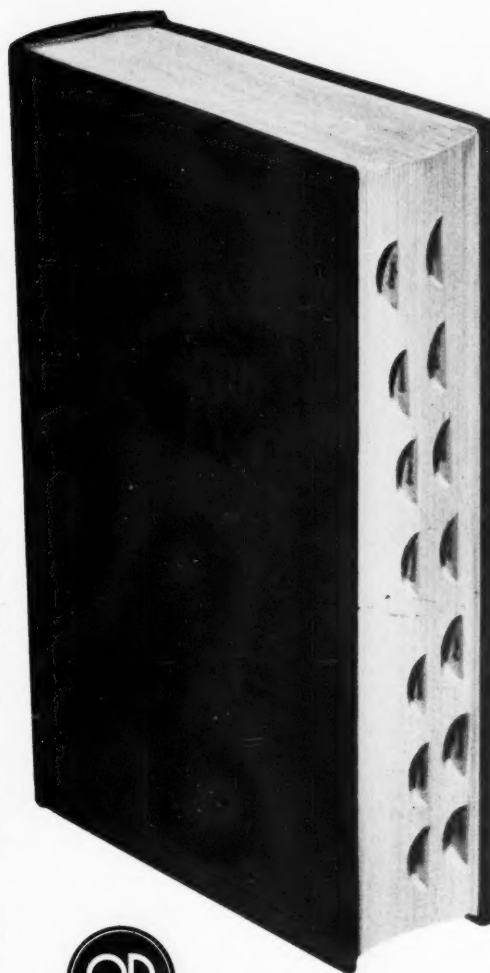
The Industry's Most-Wanted, Most-Often-Used Reference Book

**No other
publication
contains this
valuable
information ***

*The WHO'S WHO section alone—which is but one of the 15 thumb-indexed sections of the ALMANAC—is worth several times the price of the complete volume of highly useful information. The WHO'S WHO section contains over 12,000 concise biographies of executives, producers, performers and other personalities, covering the fields of *both* motion pictures and television.

* It is the *ONLY* WHO'S WHO in these fields, and it is being considerably enlarged for the 1952-53 edition of the ALMANAC, to include hundreds of additional names, with up-to-date biographies and career credits.

Also, the separately thumb-indexed TV data section has been expanded to include a wealth of additional information for many purposes, in—



Thumb Indexed . . .

Who's Who	
Corps.	Codes
Circuits	Gov. Case
Drive-Ins	Television and Radio
Pictures	Great Britain
Services	Press
Equipment	
Organizations	World Market



A QUIGLEY
PUBLICATION

The 1952-53 Motion Picture and Television ALMANAC

*Revised E-x-p-a-n-d-e-d
1952-53 Edition
Now in preparation*

*The previous edition was a sell-out!
To make sure of your copy, order NOW.*

QUIGLEY PUBLISHING CO.
Rockefeller Center, 1270 Sixth Ave.
New York 20, N. Y.
Please reserve a copy of the 1952-53
Motion Picture and Television **ALMANAC**

Enclosed please find check for \$5.00 in full payment, including shipping charges.
Mail to—

Name
Address
City Zone State

THE MIRACULOUS BLACKHAWK BLAZES
FROM THRILL-HOT CARTOON ADVENTURES
TO SIZZLING SUPER-SERIAL FAME!

Smashing
spies and
saboteurs
from land,
sea, and
sky!

THE MIRACULOUS
BLACKHAWK
FREEDOM'S CHAMPION

THEY'LL SEE
FLYING DISCS!
ASTOUNDING ESCAPES!
PHENOMENAL EXPLOSIONS!
ELECTRIFYING FEATS!
SPECTACULAR SETTINGS!

starring

KIRK ALYN with Carol Forman and John Crawford

Written for the Screen by GEORGE H. PLYMPTON, ROYAL K. COLE
and SHERMAN L. LOWE • Based on The Blackhawk Comic Magazine

drawn by Reed Crandall and Charles Coidera • Produced by SAM KATZMAN

Directed by SPENCER BENNET and FRED F. SEARS A COLUMBIA
SUPER-SERIAL

One more exploitation Natural from **COLUMBIA** headquarters of "Captain Video" and "Superman"